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A Pilgrimage
to see the
Holy Father



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The Holy Father sends the following message, written by his own hand, to accompany these stereographs of himself:

As Signor E. R. Ross un vero grande dono di gratitudine e' stato di questo papa universale per "you".
Grazie mille, Signor Papa Giovanni XXIII, per la grande attenzione con cui mi ha ricevuto.
Suo figlio Benito.
By P. X

[Translation]

To Mr. E. R. Ross, as a token of true gratitude and with the hope of that universal peace in Jesus Christ, by the observance of His divine law, which alone can bring the prosperity desired by all.

A Pilgrimage to See The Holy Father

THROUGH THE STEREOSCOPE

BY JOHN THOMAS LEWIS

John Thomas Lewis
Author of "A Pilgrimage to See the Holy Father Through the Stereoscope"

Illustrated with Sixty-Five Pictures Taken with a Stereo Camera
and with a Special Camera

WITH A HISTORY OF THE HOLY FATHER

BY JOHN THOMAS LEWIS
Author of "A Pilgrimage to See the Holy Father Through the Stereoscope"
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JOHN THOMAS LEWIS
A PILGRIMAGE TO SEE THE HOLY FATHER
THROUGH THE STEREOSCOPE
ILLUSTRATED & INDEXED
H. K. & CO. LTD., LONDON

the first time, and the author's name is given in the title page.



The author's name is given in the title page, and the date of publication is given in the preface.

A Pilgrimage to See The Holy Father

THROUGH THE STEREOSCOPE

CONDUCTED BY

Rev. John Talbot Smith, LL.D.

President of the Catholic Summer School of America
Author of "A Woman of Culture," "The
Chaplain's Sermons," etc.

WITH A MESSAGE FROM HIS HOLINESS
ILLUSTRATION OF A SILVER MEDAL
AWARDED FOR THE WORK, AND LET-
TERS OF APPROVAL FROM DISTIN-
GUISHED OFFICIALS

UNDERWOOD & UNDERWOOD
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MAP SYSTEM

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Official Commendations

Preparations for this Pilgrimage were made by various members of the publishers' staff, but the completion of the undertaking—the admission to the presence of His Holiness Pope Pius X—was mainly the work of Mr. E. R. Ross, the London manager for the house. When the material for the Pilgrimage was complete, it was sent to the Head of the Church for approval. His Holiness personally took pains to study the various outlooks through the stereoscope, and was greatly pleased with what had been done. He asked Father Agius,* who brought him the stereographs, how he could express his approval. He was told that it would be quite sufficient if he would accept them; but that it would be a source of great satisfaction if he would send the stereograph publishers some message which might go around the world to Catholic people everywhere who should become possessors of the Pilgrimage.

His Holiness at once assented, and wrote with his own hand—in Italian—the message which is

* Since made an Archbishop and sent as Apostolic Delegate to the Philippines.

reproduced in fac-simile as the frontispiece to this handbook. (See opposite the title-page).

In addition, the secretary of His Holiness writes:

Vaticano, 24 Maggio 1904.

Illustrissimo Signor,

E' giunto ben gradito al Santo Padre Monaggio che le Ss. Ss. Offerte furono del R. P. Agius hanno voluto fargli delle mie ottimissime fotografie stereoscopiche e degli stessi ti ho appassati.

Mentre sono tali da foderizzare al Ss. Ss. Ss. Offerte graditi sentimento di particolare gradimento da parte de' Ss. Ss. Offerte, mi prego agnorum colla più distinta stima!

Della Ss. Ss. Offerte.

John Agius

*Underwood & Underwood
in London*

*Underwood & Underwood
22 Queen St. S.W.*

Translation.

VATICAN, May 24, 1904.

The honor you have paid to the Holy Father, by sending him through Fr. Agius the very success-

ful stereographs and your fine stereoscope, is appreciated.

Having the pleasure of communicating to you the gratification which His Holiness feels, I beg to remain, with great esteem,

(Signed) GIO. BRESSAN.
Chaplain-Secretary to His Holiness.

Letters of cordial approval and praise have also been received from some of the highest officials in the Vatican. Among them are the following:

Il Cardinale Marny del Val

*To Mess^s ~~Unknown + Unknown~~.
Publisher.*

I am very much obliged to
for your beautiful stereoscopic
views of Rome and the Vatican.
Please accept my sincerest thanks
June 2nd 1901. *S. Card. Marny del Val*

Mgr. G. Bisleti, Maestro di Camera, writes:



Rome 19 May 1908

Dear Sir

Whilst expressing to you my gratitude for your generosity in presenting me through the Rev. Dr. Lutjens of St. Louis too complete a set of your Vatican Stereoscopic views at much odds and expense sincere congratulations for the perfect finish of the plates and the superb orthographic shown therein. The work is hard to recall and I do the best I have as yet done.

I can assure you of the Holy Father's appreciation of the set presented him by the Venerable image to the Vatican as produced by you so complete and perfect in its every detail will not fail to be more than affecionate and religious.

The between our beloved and venerated Pope and his faithful children and admirers all over the world

With renewed thanks

A. Brown

In faith, fully yours

To C. R. Hastings
McPherson Woodward & Associates
Stereoscopic Photographers
New York & London

Mgr. Pescini, Chaplain to the Pope, writes:

Madame. 25 luglio 1906

Illustrissimo Signore,

Mi permetterò a suo tempo di spedire le splendide collezioni di fotografie stereoscopiche ch'elli si consigliate inviarmi da parte della celebre Ditta Messrs Underwood e Underwood di Londra.
Non risposi subito e direttamente alla S. V. Ottima avendo pur avuto creduto che l'avoro mi fosse già stato fatto dal Rmo P. J. Ambrose Agins.
Compro ora, a questo mio dovere coll'estremo più sentimento della mia vita; nonostante pur troppo egualmente attenzione usatami avendo trovato le fotografie che a stereoscopio di una pur piccola dimensione.

Non forgette comunque sempre le mie congratulazioni per il egregio lavoro artistico e didattico, e, facendo alla S. V. Ottima gli auguri più sentito e un saluto caro

all'Onore Signore
Ag. C. R. Ross
di Londra

Carissimo Signore
Giuseppe Pescini
Capo. Seg. di St.

Translation.

I duly received the splendid collection of stereographic photos you so kindly forwarded in behalf

of the firm of Messrs. Underwood & Underwood, of London. The reason of my not acknowledging at once the receipt of the same was entirely owing to my being under the impression that they were sent to me through the Right Rev. F. Ambrose Agius; but, now that I have discovered my error, allow me to offer you my most grateful thanks for your condescending kindness.

While sincerely congratulating you on such exquisitely artistic work, I cannot but express my admiration for its extraordinary perfection.

(Signed) GIUSEPPE PESCINI.

The Major-domo of His Holiness writes to the Rev. Father Agius the letter reproduced on the opposite page.

Translation.

VATICAN, May 20, 1904.

The undersigned, Maggiordomo of His Holiness, sends his regards to the Very Rev. F. Agius, O. S.B., and requests him to interpret to Messrs. Underwood & Underwood his heartfelt thanks for the magnificent stereographs and stereoscope which they have so kindly sent him. He at the same time offers his best congratulations to these gentlemen for the perfect carrying-out of the work.

(Signed) O. CAGIANO DE AZEVEDO.



Il sottoscritto Maggiordomo
di Sua Santità ricevendo il fine
Pagherà O. S. B. e lo prega d'farci
interpreti presso i Sig. Underwood
et Underwood della sua sentenza;
conosceva pel gradito dono delle
splendide fotografie, coll'unito
stereoscopio, che S. S. ha voluto
gentilmente offrighi, mentre
si congratula coi medesime Signori
della perfecta esecuzione del lavoro.

O: Capiano da Feudo

GUARDIA MOBILE PONTIFICIA

VATICANO

Revmo Padre,

Sono stato molto grati
dovolmente sorpreso nel ricevere
l'artistico dono dei signori Under-
wood e Underwood che Ella ha
avuto la bontà di lasciare per
me qui in Vaticano.
E mentre le sono gratissimo
per la sua amabilità nel pren-
dermi tanto disturbo; le prego
di volere essere interprete dei
miei più sentiti ringraziamenti
presso i signori Underwood e Underwood.

per il loro pensiero delicato
e squisitamente gentile, espre-
mendo loro, nello stesso tempo,
tutta l'ammirazione che in me,
come in tutti i miei compagni, ha
destato l'ottima riuscita delle
fotografie, che sono sotto ogni
riguardo perfette, e certamente de-
stinate al più grande successo.
Con i miei più distinti saluti
mi creda sempre di lei devoto

C. Mafiamiano Falacorda

A distinguished officer of the Noble Guards
sends the above message through Father Agius.

Translation.

REVEREND FATHER:

I have been greatly and happily surprised by the receipt of the artistic gift of Messrs. Underwood & Underwood which you have had the kindness to leave for me in the Vatican. I am very grateful to you for your goodness in taking so much trouble, and beg you to interpret my most heartfelt thanks to Messrs. Underwood & Underwood for their gracious thoughtfulness, and also to express to them the admiration which the excellent result of the stereographs has excited in myself and my comrades as well.

The work is in every respect perfect and is certainly destined for the greatest success.

With greatest respect, believe me,

(Signed) COUNT MASSIMILIANO COLACIECHI.

Several months after the foregoing letters had been received from the Vatican, the Head of the Catholic Church still further emphasized his hearty approval of the stereographs constituting this Pilgrimage. Through the Papal Secretary of State, he forwarded to the publishers' London representative the magnificent silver medal¹ which is shown on the opposite page.



SILVER MEDAL FROM HIS HOLINESS THE POPE

The Vatican

August 17th 1906

Sir,

His Holiness Pope Pius X wishes me to tell you how much He has admired the stereoscopic views which Messrs. Underwood & Underwood have kindly presented to Him. As a token of His special appreciation of these very interesting photographs His Holiness bids me send you in His name a silver medal together with His thanks.

yours faithfully

To Mr Eldon E. Rose Manager

Underwood & Underwood

London Eng.

How to Make This Journey

Millions of men and women have made a pilgrimage to St. Peter's and the home of the Holy Father. Millions more have longed all their lives to see these famous places, but never reached the fulfilment of their dreams. For centuries it was an impossibility for most people to look upon these places, made sacred by the memory and presence of holy men. It is now no longer an impossibility.

This brief guide-book undertakes to show how to use stereographs as *windows through which you can see for yourself* the most sacred and famous places in the very heart of Rome—windows through which you can, in fact, look straight into the face of the beloved Head of the Holy Catholic Church.

This is the first time in all the ages when it has been made possible for persons living in any part of the world to see this great centre of the Christian faith and the noble guardian of the old Christian faith, with the full effect of being present, themselves, right on the spot.

Stereographs are not mere photographic pictures. The two prints mounted side by side are not alike, though they seem alike to the unaided eye. They were made from two different negatives, and those two negatives were produced at the same instant by the two separate lenses set side by side in a "stereoscopic" camera, *i. e.*, a camera whose lenses are arranged to act like the two eyes of a human observer. Now, a man's two eyes give him knowledge far beyond what he could get from one eye alone. (The ordinary photographic camera works as a one-eyed man sees.)

Experiment for yourself to see the difference between the reports given by your right and your left eye; hold your right arm out straight before you at full length, the palm toward the left; close your left eye and look with the right eye alone. You see the edge of your hand and a little of the back of the hand.

Keep the arm in exactly the same position; close the right eye and look only with the left eye. You see now the edge of the hand and a little of the palm, but not the back.

Look with both eyes at once. You see now the edge of the hand, a part of the back and at the same time a part of the palm—the fact is you see *part way around* the hand, and so your eyes

assure you that the hand is a solid object with length and width and thickness, all three.

The two eyes work together in this same manner whenever you use them in looking at any solid object within reasonably near range. A one-eyed person does not have this advantage; his sense of solidity and distance can come only through experience and judgment, as he learns to infer that a thing is solid or reaches back into space, from the way in which the light and shade appear on its surface, or the way in which certain farther parts look smaller than the nearer parts; but all this power of judgment the two-eyed man likewise possesses, so his capacity for correct seeing must be immensely greater than that of the one with defective vision.

Now, see how this principle of two-eyed vision works through a stereograph. Find No. 4 of this series, the statue of St. Peter. Cover one-half with this book or with your hand, and look at the other half without using any stereoscope. The tall candlestick and the woman at her devotions seem to be in close proximity.

Put this same stereograph in place and see it through the stereoscope lenses. Now the candlestick stands right out in space; you can see for yourself the space there is between it and the giant pillars. You see also what was not at all

evident before, that the right foot of the bronze statue projects some distance beyond the marble pedestal. In short, you see it all now, just as it is in actual reality.

The fact that objects and people, seen through these stereographs, appear in their full, natural size, is surprising until one thinks carefully about what the case involves. Everybody has noticed that the farther away a person is the smaller his form appears; it is our experienced judgment which prevents our being confused by this lessening in size. As a matter of fact, every child soon learns that a man who looks very small because he is far away, may be actually as tall as another man whose figure appears bigger because it is near. Look out of your own window, six feet from where you are standing, at a horse and wagon fifty feet away. Notice how small a space they fill on the glass—a cent, held six inches before your eye (the other eye closed), might hide them entirely; that is to say, the cent, six inches from your eye, would occupy the same space as the horse and wagon fifty feet away. This underlying principle is also utilized in the study of places through stereographs. As you already know, looking with the two eyes through the stereoscopic lenses at the two complementary portions of a stereograph gives the impression of

space extending off before you in the direction in which you are looking. Now, since you practically *see through the stereograph as through a window*, the small figures of men and women, the small shapes of furniture, buildings, hills and mountains, all become translated into full-size things farther off, just where they belong, in fact.

It is not to be supposed that seeing St. Peter's and the Vatican in this way can be in all respects equivalent to making the journey in the ordinary way and getting all the innumerable varied experiences of a traveler who is moving bodily from place to place. Of course there will be nothing coming through the sense of hearing or of touch—it is through the sense of sight alone that the traveler who uses a stereoscope gets his experiences of being personally on the spot; but the sense of sight in any case does by far the greater part of the work in giving us the feeling of being in a certain place.

"Our sense of location is determined, in nearly all cases, not from what we hear or feel, but from what we *see*. When we look at ordinary photographs in our hands, or on a wall, we always see the book or frame or part of the room about us, as well as the pictured scene, and consequently we continue to have a distinct sense of our location in the place where the picture is. In using

the stereoscope, however, the hood about our eyes shuts our room away from us, shuts out the America or England that may be about us, and shuts us in with the city or the people standing beyond the stereoscopic card."

But the experience of seeing other places just as if we were there can be thoroughly sensible and satisfactory only when we know just where "there" is. The special maps accompanying this guide-book tell you where you are each time you take a new standpoint for observation. Notice that thirty-six different standpoints are located on the maps by means of red figures; these figures correspond with the numbers on the mounts of the stereographs to be used in these several positions. The apex, or point from which two red lines branch, indicates the point from which you look. You see in each case over or through the space included between the branching red lines; where one of these red lines is shorter than the other it indicates that you will not see so far on that side as on the other side. A very little experience in the use of the map will make its idea perfectly clear. Be sure to refer to the map each time before you begin to look at the place; then you can look with much more definite knowledge of where you are, and the satisfaction and pleas-

ure of the experience will be immensely increased. The very slight trouble involved in consulting it will be found repaid many times over by the help it gives in making you feel yourself on the spot.

Brief explanatory notes in regard to what you see are printed on the back of each stereograph-mount. Read those notes carefully; they are not repeated in this guide-book, but only supplemented by other notes.

Instructions

1. Experiment with the sliding rack which holds the stereograph until you find the distance which best suits the focus of your own eyes; this distance varies greatly with different people.
2. Have a strong, steady light on the stereograph; take care that the face of it is not in shadow. It is a good plan to sit with the back toward the window or lamp, letting the light fall over one shoulder directly on the face of the stereograph.
3. Hold the stereoscope with the hood close against the forehead and temples, shutting off entirely all immediate surroundings. The less you are conscious of things close about you, the more strong will be your feeling of actual presence in the scenes you are studying.
4. Do not hurry. Take plenty of time to see what is before you. Notice all the little details—or rather, notice as many as you can each time; you will be surprised to find the next time you look at the same place how many things you failed to notice at first.
5. Look at these places again and again. Remember that you are gazing upon some of the most wonderful spots and most sacred things in all this world. They are worth seeing again and again. They are worth your deepest thought, your most reverent spirit.

A VISIT TO THE POPE

Pius X is the latest of that long line of Popes which reaches back to the reign of the Emperor Nero. Previous to the year 1903 he had been the Cardinal Patriarch of Venice, one of the best-known and best-loved bishops of Italy, the friend of the poor, the peacemaker, the faithful pastor; but in that year he was chosen by the Cardinals of the Church to succeed Leo XIII, and to take up a great burden as Head of the Church. He passed from the government of a diocese to the government of an organization which must number two hundred and fifty millions of believers scattered over the world.

It is an easy and at the same time a difficult matter to get an audience with the Pope; easy, because it is part of his daily labor to receive pilgrims from all parts of the world; difficult because the regulating of the public and private reception of so great a multitude makes delay inevitable. Meanwhile, awaiting their billet of invitation to an audience, visitors employ their leisure in seeing Rome, the new Rome seated on its seven hills; the old Rome discovered in its ruins; mediaeval Rome, built

up on the ruins of the old, and jostled by the new; and all three still washed by the yellow Tiber, beloved of Horace and his brother-poets, and nearly as disastrous in its floods to-day as in the ancient times. The grafting of the new modern city upon the ruins of the old is a curious and interesting process, and no less interesting is the establishment of the new kingdom on the ruins of the old Empire. This is the living, breathing interest which encircles modern Rome. Rome is a mysterious city, old in years but young in activity, struggling to be modern while clinging to the dead but glorious past. The new is very new, the modern very up-to-date, the dead past very dead. Cicero and Horace would weep bitter tears could they see the handful of ruins which make up the remnant of imperial Rome as it was in their day. This is the condition on the east side of the Tiber.

But now when we cross the Tiber to the Vatican hill we come upon a new order of things, to appreciate which one must get the locality clearly fixed in the mind, must know something of the history attached to it; above all one must get its atmosphere into the imagination, as it were, if the experience is to be fully enjoyed. As to the locality—St. Peter's

Basilica and the Vatican Palace stand together on the west bank of the Tiber in the northwest part of the city. The territory in ancient times was used for the imperial gardens and for Nero's circus. In this circus Nero put to death barbarously hundreds of Christians, among them Peter, the Prince of the Apostles, who was crucified head downward. His body was buried by his disciples in this vicinity. The devotion of the Christians to the spot explains the growth of this district afterwards; although outside the ancient city, and still removed from the modern city whose progress is towards the east and south, it remains the place of pilgrimage for the Christian world. Therefore the Popes erected upon it the great structures which have made it wonderful to all men.

You approach sacred territory as you cross the Bridge of San Angelo. In the city of Rome you may see the old and the new, the ancient and the modern, the dead Past and the living Present, but separated by the impassable gulf of time and essential unlikeness; here you are to see the ancient and the new side by side, living, acting, for they are one. The rule of the Popes began in Rome when Claudio Tiberius was on the throne, and has continued

without a break until this moment. Macaulay became enthusiastic in gazing upon this enduring kingdom which seemed to defy Time itself. He declared that he could see no reason why it should not still be in existence, fresh, elastic, vigorous, in that far-off age when some cultured visitor from New Zealand, sitting on a broken arch of London Bridge, should sketch the ruins of St. Paul's.

The government whose Head you are soon to visit is one of the most active in the present world. Its missionaries seek every nation, and are to-day on every shore. Age has not diminished its activity or its power. It is one of the strong forces of society, whose roots are in the first century and whose branches shadow the earth in this century. Here stands the external and material setting of a government which, in its first centuries, has seen all other governments perish, and which has stood at the cradle of all the modern governments.

Consult Map 1 and find in its lower right-hand corner the spot marked 1 by a red figure with a red circle around it. That is where you are to stand when you take your first look at St. Peter's and the Vatican. It is on the top of a house. Two red lines reach out from this point towards the west; they mean that you

will be looking towards the west, and that you will see the things that are set down on the map between these two lines. Notice that one line is shorter than the other. It ends up against the Vatican palace, and you will be able to see no further. The other line indicates by its greater length that you are to see farther off, and that you may have glimpses of other buildings beyond St. Peter's. You are to be looking full towards the west; and the city of Rome will be behind you and below you on your left. Before you will stand the most wonderful church in the world, St. Peter's.

Position 1. St. Peter's and the Vatican, greatest of churches, greatest of palaces

At first sight one cannot take in all the glory of this superb structure any more than by a single steady glance, even of the keenest appreciation, one can take in the ever-changing glory of Niagara. It has the characteristic of Nature, simplicity; and a proportion so perfect that only after long gazing is one able to perceive its infinite majesty. Take your time then in receiving the first impressions. A study of the details will help to deepen these impress-

ions. From where we stand on the roof of this house we look down on a small square near us called the Piazza Rusticucci. You have noticed that the piazza (square) in front of the church is almost surrounded by two colonnades, one on the north side, the other on the south. The north colonnade alone is entirely visible. Observe its beginning on the extreme right, at the corner of the Piazza Rusticucci. That four-story house on the Piazza is smaller than the beginning of the colonnade. The central opening does not seem so very wide at this distance, yet two carriages can drive abreast through that opening, and the pillars are over sixty feet high. The Piazza itself, surrounded by the two colonnades, does not at first seem so very large, yet two hundred thousand soldiers, horse and foot, with all their equipments, could stand within the space. It cost one hundred thousand dollars to lay its pavement. Midway in the center rises an obelisk with fountains to right and left. That monolith was brought from Egypt in the first century of our era by the Emperor Caligula, and stood for a long time at the foot of the Vatican Hill; past it went troops of martyrs whose blood was shed for the Christian faith in Nero's Circus; the stone which in that day

looked coldly on their bloody and cruel exit from life, stands now surmounted by the Cross on the spot where they died, a memorial and a symbol of their struggle and their victory. Pope Sixtus V had it placed in its present position. The two fountains to the right and left of it are each forty-five feet high, and when their streams are playing it looks as if a small rain-storm were passing over the Piazza.

All this magnificence comes before you have reached the steps leading up to the entrance of the basilica. What then must be the splendor of the temple itself!

There had been a church here for over twelve hundred years before the erection of the present building. The Roman emperor Constantine in the year 313 issued a decree granting Christians the privilege of public worship, and tradition credits him with the erection of the first church which occupied this ground and enshrined the relics of the martyred Apostle. In 1450 Pope Nicholas V began the reconstruction of the old building which had by that time become the worse for age, but the task was interrupted by his death. Pope Julius II, four hundred years ago, began the work anew, and on entirely new plans. As a matter of fact even the new plans were sev-

eral times modified in the course of the long hundred years occupied by the labor of construction, so the ideas of several different architects are embodied here. Pope Julius II laid the cornerstone in 1506; Michelangelo designed the dome; Paul V lengthened the nave and completed the facade as we see it now in 1612; Urban VIII consecrated the church in 1626. The ground plan of the church is in the shape of a Latin cross, the long nave extending directly towards us. Pope Paul's facade rises before us now and above it shines Michelangelo's aerial dome, resting as lightly on the upper height as a bird in the nest. Fa-
cade and dome at first seem just beautiful, as if they belonged to a mimic St. Peter's in our own country; but wherever you might go, in and around Rome, you would soon discover that the dominant central feature of the whole Eternal City is this great dome, the handiwork of the master engineer, architect, sculptor and poet; and after the city itself is left behind, memory would place in every scene which she recalled this marvel of beauty and immensity. It is really a church in the air, for its dimensions are: height, seventy feet to the top of the cross; and diameter, one-hundred and thirty-eight feet. It is constantly musical ow-

ing to the vibration caused by air currents, and when hurricanes sweep up from the Mediterranean the musical murmur swells into a thundering roar. Some years ago it was discovered that the dome was cracking at its base, and a band of steel was placed about it to preserve it from destruction. Colonnade, square, obelisk, fountains, facade and dome, all gigantic, priceless, wonderful details of the great temple and its surroundings, help to some understanding of the monument upon which you are gazing, which Hawthorne described as "an embodiment of whatever the imagination could conceive, as a magnificent, comprehensive, majestic symbol of religious faith."

The present basilica holds easily fifty thousand people and could hold thirty thousand more. Up to the beginning of the eighteenth century it had cost fifty million dollars. These are minor details which only help to the proper impression of the temple. The beauty and majesty of the splendid pile, the associations connected with it, stir and illumine the imagination. Before this temple the great of the world have gathered, towards it loving pilgrims of the faith have joyfully turned their

feet. Standing here you feel now the inspiration which seized the poet who wrote:

"See what an invitation it extends
To the world's pilgrims, be they foes or friends.
Its colonnades, with wide embracing arms,
Spread forth as if to bless and shield from
harms,
And draw them to its heart, the inner shrine,
From the grand outer precincts, where alway
The living fountains wave their clouds of
spray
And temper with cool sound the hot sun-
shine."

Look once more across the Piazza to where two tall statues stand, one at each side of the foot of the broad flight of steps leading up to the church doors. Our next stand is to be near the statue on the south (left) side of the steps. From that point we shall get a closer view and make a more intimate observation of the grand facade.

Turn again to the first map, and find the figure 2 just left of the curved outline of the Piazza. That is the spot from which we are to view the facade of St. Peter's. The two red lines radiating from that point indicate what can be seen.

**Position 2. Majestic pillared portico of the
grandest Christian church on earth**
—St. Peter's

From this position directly in front of the south end of the facade, our eyes can take in with a single glance, but not grasp, its immensity. As we approach the steps they have become enormous; the doors yawn like caverns; the height of the frieze seems to lengthen. As a matter of fact this facade is three hundred and sixty-five feet high, and its eight pillars are sixty-six feet; but so simple and just are the proportions that you cannot persuade yourself of the truth of these figures. A steeple in our own country is rarely as high as this front of St. Peter's, but the narrowness of the steeple gives an exaggerated impression of its height. Here a like impression is absent. You only feel that the great building is getting beyond your impressions, everything is so vast in detail. The nineteen statues on the roof, of Christ, His Blessed Mother, His Apostles and the other saints, have become gigantic, and you know now that if you stood beside them all you could see would be their pedestals. They were built in proportion to the height of

the facade. The inscription on the frieze below the statues states that the facade was erected by Pope Paul V in honor of the Prince of the Apostles. Notice the doors. The central ones are open, the others are closed. Those at the extreme ends open upon a drive which encircles the basilica. Over that main door we see a balcony, from which in the olden time the Pope on festal days gave his famous benediction, *Urbi et Orbi*, (to the city and the world).

Wonderful scenes have been witnessed in the grand Piazza here, particularly when a newly elected Pontiff came out for the first time to bless the people. Then the vast space behind us was crowded with thousands, soldiers stood in serried ranks along the colonnades, and when the Pope appeared in the balcony, heralded by a functionary who gave his name and his new title, the troops presented arms, the blessing was given, bells rang and guns roared, and thousands cheered with the fiery enthusiasm of believers. From that balcony August 4, 1903, Cardinal Macchi announced to a crowd of fifty thousand people waiting here in the square, the election of a successor to Leo XIII. The words he used were: *Annuntio vobis gaudium magnum; habe-*

mus Pontifecem eminentissimum Cardinalem Josephum Sarto qui sibi nomen imposuit Pium Decimum ("I announce to you a great happiness; we have for our Supreme Pontiff Cardinal Giuseppe Sarto, who takes the name Pius Tenth"). The other ceremony, the blessing of the city and the world, by the new Pope, according to present customs takes place on the same balcony but inside, facing the church interior. There perhaps thirty thousand people, admitted by ticket, give way to the same enthusiasm as in the days when the Pontiff was the actual ruler of Rome.

Beyond that central door and inside the church, the nave is more than six hundred feet long. The chapels on either side, as large as our home churches, number forty-five; the pillars and columns number one hundred and forty-eight; the immense and beautiful statues number four hundred; the vast edifice as a whole occupies almost four acres; ten thousand people in this church would be no more noticed than one hundred in a church whose capacity is a thousand.

The chief glory of the glorious immensity is the High Altar. Our next position will be at the third pillar on the north side of the nave,

where we shall have before us the space under the dome and something of the space beyond, the statue of St. Peter, and the central altar. Consult the map, find the figure 3 in the nave and notice how the two red lines reach off toward the west end of the church including much of the central space below the dome.

Position 3. The Altar and its baldacchino ninety-five feet high

In Catholic churches the altar is ever the central point of interest, because of its connection with the cardinal rite of the Church, the Mass. It is therefore the very source of all architectural glory and the splendor of ritual, and the inspiration of church music and ecclesiastical decoration. The function of the Mass is the highest office of the priest and the highest devotion of believers. The men who wrought this marvelous temple worked with their minds on the altar; consequently the church was built to cover this central point; the majestic pillars and the wonderful dome were made to increase its splendor; all effort of artist and decorator centers right here. This altar is the key to the meaning of St. Peter's. Its baldacchino or canopy rises into the air

ninety-five feet on these spiral columns of bronze, which were provided by the roof of the ancient Pantheon; the gilding alone cost one hundred thousand dollars. The altar itself is simply built in the ancient style, in such a way that the priest celebrating Mass is visible to the people from all sides. As we see it is enclosed on this eastern side by a curving balustrade of marble; on the balustrade eighty-nine lamps are always burning. At four points of the open space around the altar stand four immense pillars which uphold the dome, and far away into upper space, over four hundred feet in fact, rises the murmuring concave of Michelangelo. The ashes of Peter the Fisherman rest in a crypt underneath this altar.

Only the Pope, or a Cardinal delegated by him, is permitted to say Mass here; but on the little altar of the crypt, which directly covers the remains of the first Pope, any priest who secures permission may officiate, and visitors are allowed to see the shrine and attend the service.

Before we see the crypt it will be useful to examine the statue of St. Peter which you see just in front of us at the right. In order to get a good view of it we should approach the altar

yonder, passing the statue by, then take a position with our backs to the altar and facing the north-east, toward what is now at our right. Find the figure 4 on the map, and trace the zigzag red line from the figure 4 to the small red *v* which it identifies. (The lines and figures belonging in that space under the dome are so many that there is not room for them all, so the encircled figure has been printed a little distance from our actual position to make it more easily legible.)

Position 4. The famous statue of St. Peter

We see a noble figure in dark bronze seated on a chair and pedestal of colored marbles. A halo rests upon the head, the hair and beard are thick and curling, the right hand is raised in blessing, the left holds the keys of earthly and heavenly power, according to the utterance of Christ. Behind the statue we see part of a mosaic portrait of Pius IX, presented on the occasion of his silver jubilee as Pope in the year 1871, and appropriately placed near the statue of his predecessor. In the soft light of the basilica the figure of St. Peter has an air of majesty and repose, of celestial dignity, in keeping with his magnificent surroundings; and you are hardly surprised to see the peasant

woman kneeling at its feet in prayer. Such pious visitors kiss with respect and devotion the foot of the great, silent, majestic figure. The toe of the statue has indeed several times been worn off by the kisses of millions of pilgrims, and has had several times to be renewed.

Catholics see in St. Peter not merely the first Pope, the founder of a long dynasty of kings, but also the Rock upon which Christ laid the foundation of the Church. Up around the inside of the great dome far above our heads are the striking words of the Saviour, fixed in gigantic letters of gold: *Tu es Petrus et super hanc petram aedificabo ecclesiam meam et tibi dabo claves regni caelorum.* ("Thou art Peter and upon this rock I will build my church and I will give thee the keys of the Kingdom of Heaven").

For centuries this statue has been in existence, and quite a dispute once arose as to its real character and historic value. Its sculptor is unknown. One set of critics maintained, partly because of its sitting posture, and partly for other reasons, that it was an ancient Jupiter Capitolinus, re-named St. Peter and placed in position. Still others declared that it was a recast, made by Pope Leo the Great, to com-

memorate the deliverance of Rome from Attila. The famous archaeologist and antiquary, Lanciani, of Rome, settled the dispute by proving that it was an original work, cast as a portrait of St. Peter. In the library of the Vatican there was found an oval medallion of the first century, having engraved on it the profiles of St. Peter and St. Paul. The resemblance between the profile on the medallion and the profile of the statue is too close to be denied, and Lanciani's judgment stands.

Pope Gregory II wrote to the emperor, Leo the Isaurian, thirteen centuries ago: "Christ is my witness that when I enter the temple of the Prince of the Apostles and contemplate his image, I am so filled with emotion that tears run down my cheeks like rain from heaven." You will be able to understand that emotion if, besides what you see in this statue at the first glance, you recall to your imagination its full significance in the history of the world. This Peter lived and died a simple, laboring man. Called from his fishing nets to follow Christ, appointed the leader of the Apostles, it happened in time that his duties brought him face to face with the ruler of the world, the Emperor Nero. The poor fisherman had dared to found his own dynasty in the very

city which owned another king. He was condemned, and died the shameful death of crucifixion. Time has reversed the judgment of Nero; the Emperor has fallen into the black night of oblivion, from which he is recalled by the historians only to hear his sentence read as the blackest of human rulers in the past, while the Fisherman sits on his throne, in the city of the Caesars, an object of veneration to the world. St. Peter's reign of obscurity marked the beginning of a new and more just era, when the worker, the man who keeps the world going in the sweat of his labor, mounted the throne and began to expel the lazy and corrupt princes who thought that the millions labored only for them and their sinful pleasures. It has been a long process, this change of rulers, but its dawn came with the rule of the Fisherman, and its morning is now shedding its glory on the world. If you keep this fact in mind, you will not soon forget the statue of St. Peter; nor will you wonder that a Pope shed tears whenever he looked at it.

As you stand here, you are just under the rim of the large dome, and the great nave is stretching away to your right (eastward). Take position 3 once more and look in the di-

rection of the main altar. We again see the balustrade just before the altar, surrounding an opening in the pavement. That opening is in fact shaped almost like a horseshoe; two flights of marble stairs, one on each side, lead down to the crypt under the altar where the ashes of St. Peter rest in a beautiful tomb. Look at the map and you will find our fifth position indicated by a small *v* quite near the centre of the circular space beneath the dome. (Again, for the sake of greater legibility, the figure 5, identifying the position, has to be printed some distance away from the precise spot, but it is connected with the standpoint by a zigzag line of red.) We are to take a position on a landing of the staircase which leads from the floor of the church down into the crypt; we shall be facing westward toward the tomb which is under the altar; the nave and main entrance of the church will be behind us and on a higher level.

Position 5. St. Peter's tomb under the high altar

The figure kneeling so devoutly between us and the tomb is a marble effigy of Pope Pius VI, the first victim of the revolutionary rage which swept over France in 1789. He was taken prisoner by the orders of the French Di-

rectory and died in exile at Valence, France, 1799. His special devotion to this shrine, and the mournful end of his career, are commemorated in this beautiful marble figure.

The floor of the crypt down there before us is marble, the same which was used in the crypt of the ancient church; for the effort is always to keep this tomb as it has been for centuries. The Confession, as this place is called, was constructed by the noted architect Maderna, at the command of Pope Paul V. The gilt bronze doors, near which the altar boy is seen, are an ancient work of art. Behind them in a sarcophagus lie the ashes of the Fisherman of Galilee. In the niches at the right and left are statues of St. Peter and St. Paul. Soft light from the golden lamps above lights up the marble floor and the gilded doors of the tomb and the kneeling figure of the pope who died in exile.

This is what you see; what you feel is much deeper than the seeing. In the man whose ashes lie here, so carefully and devoutly guarded, Christ placed the charge of His little flock and the guardianship of the Kingdom on earth. The spot is as dear to one Christian as another on that account, let theories be as they may. Peter established the kingdom of Christ in

Rome, fixed too his own successors in a dynasty beyond the grasp of political understandings, and lives today more superbly than in the days of Nero, when he was to the court and the world only a despised Galilean fisherman. The kings, states and civilizations of his day have long been ashes; new kings, states, and civilizations have come and gone; new forms of government are starting into life every little while; but the dynasty of the Fisherman remains fixed, immovable amid change, a living force in the world.

It is easy to understand the feelings of Pius VI, dying in exile, with regard to this sacred spot. The first thirty Popes died by the hand of the executioner, martyrs to the faith; many others died in exile, captives to conquering monarchs; but the line of Pontiffs never lost existence, for the successor was always provided.

In St. Peter's we are often reminded of the mighty architect so long connected with it. Michelangelo had the cunning of universal genius, as if the soul of a seraph worked in a human body.

"The hand that rounded Peter's dome
And groined the aisles of Christian Rome,
Wrought in a sad sincerity;
Himself from God he could not free,
He builded better than he knew;
The conscience stone to beauty grew."

He gave form to the marble, tinted the canvas, shaped the living word, with almost equal power; he was an engineer, sculptor, painter and poet. We shall now take a look at his beautiful sculpture of Mary and her dead Son, familiarly known as the *Pietà*, a work of which there are many copies in this country. Consult the map to find the spot from which you are to view the famous marble, which stands in a side chapel in the northeast corner of the church, just to the right as one enters through the doors from the open square. Find there, on the map, the red circle enclosing the figure 6. We are to stand at that spot to view the *Pietà*. The high altar and the statue of St. Peter will be far away at the left, and we shall be facing a marble wall that separates the basilica from the palace of the Vatican.

Position 6. The Pieta of Michelangelo

The walls of the chapel in which we stand are faced with slabs of colored marble, taken from the earlier church which stood on this spot. The usual altar is here with its crucifix and candelabra of bronze, the *Pietà* being fixed in majesty on its pedestal over the altar. No one need tell you the story or explain its beauties. Mary is seated at the foot of the cross,

and holds in her lap the dead body of her Son. She gave Him to the world, and thus the world gives Him back to her, wounded, dead, disgraced. She holds Him in her arms as when He was a child, and two thoughts seem to be expressed in her attitude: "It was not thus I held Him in Galilee long ago: this is the cruellest crime ever done by man." The heart of the mother is not so overcome by grief as to lose the significance of the terrible tragedy. Her right hand supports the inert body, her left shows it to all mankind. She accepts the sorrow, but appeals to men against the shame and death inflicted upon the Lamb of God. You may study that group for hours and not exhaust the wonder that human hand could make the dull, cold marble thus portray the most significant scene in history. Critics have said much about it, and most of them have missed its variety of meanings. It is not only the mother who bemoans the murdered son; nor only the mother who appeals for justice against the murderers. Mark the majesty of the seated figure. It is not a crushed and maddened woman, marred by the distraction of a tremendous grief. This is also Mary the prophetess, who cried out to Elizabeth in her song of praise: "The Lord hath looked down

upon the lowliness of His handmaid; behold, from henceforth all generations shall call me Blessed." In the thought of Michelangelo the woman who could thus foresee her own greatness in the infancy of her wonderful Child could also foresee the consequences of the tragedy of the Cross. Therefore he portrayed a mother who sat in judgment upon the murderers of her Son, even in the moment of her sorrow. She appeals to His faithful followers in all the ages against His sentence and execution. The grief-stricken face is almost contradicted by the majestic attitude, in which there is no giving way to uncontrollable sorrow. This is the full thought of the sculptor. Having learned that thought and studied the completeness of its expression, pass to the closer examination of the details; the grace of the draperies, the abandonment of the dead body, so clear in the posture of the right arm. It is one of the finest pieces of sculpture in Rome, and by it one may judge the work of artists everywhere.

Nearly opposite this chapel of the *Pietà*, on the south side of the church, is the place where one begins the ascent to the dome. From the lofty lantern over the dome we are to look off

in various directions—first over the great Piazza with the curving colonnades, obelisk and fountains, past the house-roof where we got our first view of St. Peter's, and far off to the eastward over the river Tiber and the great city of Rome.

Turn once more to Map 1. From the centre of the circular space where the altar stands, three pairs of long red lines are found extending in different directions to the limits of the map, marking out the respective fields of our seventh, eighth and ninth outlooks. (It is to be understood that those three pairs of lines start from nearly the same point, above the altar but almost four hundred feet higher up in the air.) Our seventh position is to be taken next; the lines which bound its range will be found marked 7, ending—one in the lower margin of the map and one in the right margin. We shall evidently be looking eastward. As a matter of fact we shall see many miles farther in that direction than the map can indicate.

Position 7. Rome the Eternal City, from the dome of St. Peter's

The gigantic statues on the top of the facade are now in full view; the Piazza with its won-

derful features lies before us as the map promised; the little piazza at the end of the colonnades empties into two narrow streets whose lines carry our eyes towards the yellow Tiber in the distance. There lies Rome spread out before us!

Almost the first inquiry we make concerns the round building close to the river and the bridge. That is the Castle of St. Angelo. It was built centuries ago by one of the ablest of the Roman emperors, Adrian, who intended it as his tomb. It was built with the utmost magnificence. In the sixth century the attacks of northern barbarians upon the city forced the Popes to turn the tomb into a fortress, and so it remained for many centuries. Its new name was given to it from a vision accorded to Pope Gregory the Great, during a plague which devastated the city in 590. In prayer he saw the Archangel Michael with drawn sword standing above the ancient pile; and, as the Pope looked in awe, the Archangel sheathed his sword and vanished. Pope Gregory took this as a sign that the pestilence was over. As a matter of fact it ceased about that time, and a statue of the great Archangel was placed in its present position to commemorate the event. The castle became a refuge for the

Popes in the tempestuous times of the Middle Ages, while the Christian principle was shaping that Europe with which we are today so familiar. If you look closely at the houses to the left, you will see what to an American looks like an elevated railway running from a point at the end of the left colonnade down to the castle. It really is a covered passage connecting the Vatican palace with the castle, so the Popes in a critical moment could fly to this place of refuge without exposing themselves to the attacks of enemies in the streets.

Far beyond the castle to the right is a huge mass of buildings known as the Palace of the Quirinal, once the residence of the Popes, now the home of the King of Italy. It was built by Gregory XIII in 1574 and continued to be the residence of the Popes until Victor Immanuel put an end to their temporal power by taking possession of the city in 1870. Since that date it has been the palace of the King on the other side of the Tiber, while the Vatican palace remains the residence of the King on this side of the Tiber. The Italian government declared the Pope sovereign over the territory occupied by St. Peter's and the Vatican, voted him an annual revenue of \$100,000 as recompense for the seizure of his kingdom, and treated his

territory as that of a neutral sovereign where he may receive ambassadors and carry on the government of the Church with some freedom. The Pope declined the money, and refused to recognize the King as sovereign of Rome, protesting to this day against the usurpation. Time promises to heal their differences, which have caused great embarrassment to the diplomats and monarchs of the world.

The territory over which you are gazing between here and the Tiber was formerly a place of popular resort for the ancient Romans. There were gardens on the slopes leading down to the river, and on this very spot stood the circus of Nero, in which thousands of Christians perished by crucifixion, burning and the wild beasts. The region west of the Tiber was of very little importance in the days of the Empire. Very likely Constantine would not have thought of erecting here the basilica of St. Peter but for the fact of the martyrdom and burial of the Prince of the Apostles having taken place in the vicinity of Nero's circus. The throng of pilgrims from all parts of the world soon made the place populous. As it was outside the walls of the city it was exposed to the inroads of every marauder who sought the spoils of Rome, and therefore Pope

Leo IV was compelled in the ninth century to fortify it by itself. He surrounded it with a wall, and the district was called in his honor the Leonine City. Up to the sixteenth century the growth of Rome was entirely in this direction. After that it declined, and not all the favor of Popes and the devotion of pilgrims have been able to draw the business of the city to this side of the river. Probably the movement away from the Vatican has been of real benefit to the sublime and ancient buildings, which remain unmolested by the aggressive advance of trade, and will more and more take on the remote and venerable character of the shrine, dear to Catholics all over the world. The modern city stretches away to the east and the south. Far beyond are the hills of the Sabines. We pass from the thought of present magnificence to the greater thought of what this city has done for the advancement of the world. Across this region flew the legions of Caesar to the subjugation of the earth; back came the same legions under Constantine to establish the new principle of progress under the banner of Christ; always the city remained the Eternal City, in one fashion or another directing and illuminating the world.

We are to turn now to the left, in a direction almost at right angles with the direction in which we have been looking. Consult the red lines on the map and find those marked 8. They start from the dome as before, but one (marked 8) extends into the right margin of the map, the other into the upper margin, including between them no part of the Piazza, but a large part of the Vatican Palace. Their direction shows that we are to transfer our gaze from the east to the northeast.

Position 8. The great Pontifical Palace, the Vatican, northeast from St. Peter's dome

Those buildings below, which correspond so perfectly to the map, are parts of the huge, rambling palace. We do not, however, see at this moment those parts of the palace which stand nearest to the Piazza of St. Peter's.

This is not our first glimpse of the present residence of the Pope. When we stood at Position 1 on the roof of a house, looking at the Basilica, the Piazza and the colonnade, we caught sight of a building at the north which at that moment did not seem to be of consequence. Its rather modest front did not hint of its real splendor; and really, in the shadow of the church and the dome, the palace is not

of great architectural account. From this lofty eyrie, however, we get a different idea of the ancient structure; truly it is a palace fit for the great ones of the world. Its main direction is almost north and south with a slight deflection to the east, and from the church to its farthest limit must be nearly a quarter of a mile. It is built, as we see, about two great courtyards, with a smaller one intervening. The nearest large courtyard is called the court of the Belvedere, and the farthest the garden of the Pigna. We shall see those at close range later on. The growth of the palace has been the work of centuries. Fourteen hundred years ago Pope Symmachus built a modest residence here; additions were made from time to time, till now the palace buildings cover more than thirteen acres of ground. Popular fancy once gave it sixteen thousand rooms, when a thousand would be nearer the mark. In the days of Pius IX over two thousand people lived therein. It was not the only residence of the Popes, for three miles away to the southeast stands the Lateran Palace.

Times and customs have so changed that the Vatican remains alone the papal residence, and only a small portion of it is devoted to living rooms. For example the side nearest

us now contains the famous library of the Vatican, and has a corridor which extends in a straight line nearly a thousand feet. The opposite side of the building has two museums, the museum of inscriptions at the south and the museum of ancient sculpture at the north end. Between offices and art treasures, the government of the Church and the guarding of noble works of art, the palace has little space now for the luxuries of a royal court. Observe that the double row of buildings is joined about the center by two transverse buildings with a little court between. It would take a long time to describe the different and interesting uses to which all these buildings and their various apartments are put. We shall visit many of them in the course of our journey. At present it is merely necessary to get a clear idea of the plan of the building, so that we may know at every stage just where we are with regard to the palace as a whole.

Looking out over the roofs of houses scattered about the plain, you can see the Tuscan hills beyond and the haze that half conceals, half reveals the road to the north of Italy. The Tiber flashes a smile from the distance. With a little imagination we can see and hear the glorious legions that sped along the north-

ern road under the command of victorious generals, and returned again and again laden with the spoils of nations; we can see too the hordes of barbarians that thundered down from the north later on and despoiled in rage and revenge the city whose rapacious lords had conquered them. The barbarians would have razed Rome from the earth, as the Romans razed Jerusalem, but that the Popes captivated, baptized, instructed, and so persuaded their wild chiefs that they became tillers of the soil and governors of a new Italy.

At the nearer edge of the distant plain the long buildings which we see are the barracks of Italian soldiers. Midway are splendid apartment houses which represent a tragic episode in modern Roman history. After King Victor Immanuel took possession of Rome in 1870, and the Pope withdrew to the imprisonment of the Vatican, all Rome went mad with the dream of a city that should surpass in extent and population London and Paris. It was supposed that not only foreigners but half of Italy would come here to reside. There was a rush to build apartments and villas in the suburbs. The banks of Italy provided the money, and French financiers provided the banks with millions. Unfortunately for the

speculators, Italian diplomats made a secret alliance with Germany and Austria, a secret understanding since known as the Triple Alliance. When the French discovered this betrayal of confidence, their financiers withdrew loans from the Italian banks; the banks had to call upon the debtors unexpectedly, and Italy suffered terribly from the panic that followed. Indeed, had not its allies come to the rescue, the monarchy might have gone down before public indignation. The houses yonder have come into use with time, but the people who built them lost fortunes. The city grew, but not to the glory and size of the fatal dream.

The buildings close at hand to the right are the dwellings of the workmen of the Vatican. It takes a small army of them to keep the place in repair and order. The ravages of time have begun to show in the old palace, and it is reported that great repairs must be made to save parts of it from falling.

Before we descend from our lofty viewpoint on the dome, we should turn a little to the left and take a glance at the famous gardens of the Vatican, whose classic shades we shall soon study. Our ninth position is almost the same as before, being still in the lofty lan-

tern, but this time we are to see what lies between the two red lines whose extremities (marked 9) are found in the upper margin and the upper left corner of our map. Notice that we shall be looking almost due north over the garden and that this time we shall get but a glimpse of one corner of the palace.

**Position 9. The Gardens of the Vatican where
Pope Pius X takes his walks—north
from St. Peter's dome**

The map shows in detail all the garden district over which we are looking. Thick foliage marks the part nearest to us, and in the center of it we see a lodge or "casino," used by the Pope as a change from the routine of the Vatican. In speaking of the Pope as the "Prisoner of the Vatican" it must be remembered that the phrase is purely political; it arose from the fact that Pius IX and his successors refused to recognize the King of Italy as the ruler of the old papal States. In order to emphasize for the diplomats and the faithful their protest against the King, the Popes have steadily refused to leave the Vatican, or to accept the remuneration offered by the Italian government, and have always referred to their pres-

ent condition as an imprisonment. In former days the Popes summered some miles away in the Alban Hills at a villa known as Castel Gandolpho. Now they never leave the precincts of the Vatican at all but spend their summers in these gardens. Leo XIII built his own casino in another part of the garden, and there in sultry days composed his famous Latin verses and solaced himself with the delights of literature.

The avenues which cross and recross the garden are lined with orange-trees cut into hedges, in which golden fruit and alabaster blossoms give animation to the lovely foliage. Ancient olive trees give an air of solemnity and dignity to some spots; old tombs are set here and there; little summer-houses enliven one scene, gardeners' cottages with tiled roofs another. There is a drive of two miles and a half around the garden, often enjoyed by the Pope, who leaves his carriage occasionally for short walks among the groves and shrubberies. In order that he may be undisturbed in his rambles ordinary visitors are rigorously excluded from the gardens; but from up here in the dome his white figure can often be seen as he walks along in conversation with his attendants and friends. In that path which leads

almost straight towards us, in the shadow of the heavy trees at the left, we shall see the Pope later on (Position 32) and the scene will not fade from the mind easily, because the white-robed figure will have behind it in perspective the great dome from whose lantern we are now looking down. That path is called the Viale del Pilone. From it leads another to the left, into the very heart of the grove, where we shall see the Pope again on his return from the pious grotto of Lourdes.

Before we descend, let us take our seventh position once more to fix in our minds clearly the shape of the Vatican. When Pius X sets out for a walk in the gardens he passes from his own apartments into the Gallery of Inscriptions, from the Gallery into the second transverse building, from that into the library corridor, and thence into the gardens. We are presently to examine the same road, which has been trodden by so many famous pontiffs for centuries.

Our next standpoint is marked on the map as number 10 in the red circle. It is near the southern fountain of the Piazza and from it we shall be looking northwest, towards that por-

tion of the Vatican palace which we could not see from the dome.

Position 10. The Vatican Palace, residence of the Popes

We are astonished at the height of this fountain, which looked so insignificant from the dome. It is forty-five feet high, and its crystal stream shoots as high again into the air. The obelisk has no longer the slenderness of a needle. It measures to the top of the cross one hundred and thirty-two feet, and weighs a million pounds. Pope Sixtus V in 1586 planted it in its present location as the witness of the triumph of Christ over ancient paganism. How it would astonish the cruel Emperor Caligula, who transported it from Africa, to see it now surmounted by the despised cross and used not for his glory but the glory of the poor souls whom he crushed in torture and blood!

Between the fountain and the obelisk rises that part of the Vatican in which the Pope and many of the officials of the Church reside. The apartments of the Pope are in the story next to the top, and take up the whole floor. The Pope has his desk not far from the sixth window in the second floor, counting from the left.

On the top story are the apartments of Cardinal Merry del Val, the Secretary of State.

The way into the Vatican is by certain bronze doors beneath the colonnade, almost directly behind this nearer fountain. We are to take our next position facing the entrance.

Turn now to Map 2, where the Palace is shown by itself on a larger scale. Our eleventh standpoint is marked by red-encircled figures just outside the bronze doors, i. e., near the lower right hand corner of the map, and the diverging lines promise that we shall see some distance down the corridor.

**Position 11. Looking through open doors of
massive bronze into the palace
of His Holiness**

We are standing, as we expected, in front of the bronze doors, and we see, beyond the guard on duty, down the long corridor to an arch and a lighted space at the extreme end. There is an immense pillar just at our left, casting a broad shadow over the pavement. All around is a forest of pillars. Such a mass of stone should rather have a gloomy than a lightsome effect; but the architect showed his cleverness by a plan that gives to the stone

forest the delicate light and shade of the green-wood. The colonnade is so exposed to the sun at all times that the effects of light and shade are most charming. Their variations are as pleasant to the eye as musical notes to the ear. The bronze doors are half open. The Swiss guard evidently has a duty to perform and knows it. He is one of a very ancient troop that long ago acquired by their devotion the hereditary right to serve the Pope as his personal guard. This means that Swiss Catholics have the preference over all others in the filling up of vacancies in the guard. The Swiss were famous mercenaries in past centuries, but in this case they served from love of the Holy Father. The uniform, designed by Michelangelo, is brilliant in itself, and in the half-gloom of the entrance its bright colors are emphatic. Those full breeches and blouses are striped with red, yellow and black; the stockings are yellow and black. When on parade they carry mediaeval halberds eight feet long.

The people around know those going to an audience with the Pope, because they wear the regulation costume demanded for such an occasion. They shrug their shoulders, and exchange the popular jests on this point:

“Where are you going, friend, looking so

fine with your black dress and sword?" one Italian asks another.

"To the Sistine Chapel to hear the Pope say the *Miserere*."

"The Swiss Guard will turn you out."

"No danger: I turned heretic yesterday."

The stranger from abroad, coming properly recommended, does find it easier to get an audience, and similar favors, than the Romans themselves; for the very good reason that residents have a lifetime to make arrangements while travelers must obtain the favor quickly, once in a decade or even a lifetime, and should therefore be generously treated. Moreover the public and private audiences have always been from time immemorial part of the Pope's duty. As the Head of the Church pilgrims desire to see and converse with him above all others. From his own point of view, as the Father of all baptized Christians, he must be accessible to inquirers. One need have no fear of a cold welcome at this palace entrance. The doors are open, especially to the stranger.

What a stream of human greatness has flowed over this threshold for centuries! Most of it was great and important for the time only; the few achieved everlasting distinction. Only a little while back the Kaiser passed through

these doors on his way to visit the Pope, Leo XIII. When they met two ideas faced each other, and associations of the past rose up like ghosts about them. German Emperor and Catholic Pope had faced each other before, but not in the same fashion. Once it was the angry and humiliated Frederic Barbarossa, who had to kneel for his kingdom before the stern Gregory VII, the great defender of the people,—a great tyrant before a great ruler. On this occasion it was the polite, reserved, modern Kaiser, the Protestant, come as one gentleman to another to pay his respects to the spiritual father of millions of German Christians. Strangely enough no Catholic monarch actually ruling has crossed this entrance since 1870, owing to the strained relations between the Pope and the Italian King. A ruling monarch of the Catholic faith cannot visit the King until he has first visited the Pope; to follow that rule would be an insult to the King and might lead to complications; therefore the Catholic rulers have remained away from Rome altogether.

It is pleasant to remember that the house of Raphael stood on the spot where the north semicircle of this colonnade ends. Often the great painter, Raphael, passed this way in his

time, for the Vatican is full of his glorious pictures. For many years Michelangelo himself, the greatest artist the world has even seen, the most wonderful personality, came and went on his duties of ornamenting the Sistine Chapel and other places. These two men are more a part of the place than the columns of the entrance. When Michelangelo was invited to decorate the Sistine Chapel he doubted the prudence of accepting the task, for he was over sixty, time and care were weighing him down, and the task promised to be a long one. To overcome his scruples the Pope and ten of the Cardinals went in state to visit him and to persuade him. No monarch ever had such honor done him, and very few monarchs ever deserved the honors worn by the great artist.

At the end of the corridor before us is a stairway called the Scala Regia. It leads to the Sala Regia, a grand hall of reception. At the far end of it a turn to the left brings one into the Sistine Chapel, the choicest and most noted building in the Vatican group. Not even St. Peter's itself surpasses in interest this scene of Michelangelo's labors. Our next position is to be in this chapel. The number 12 in its red circle on the map will give the position.

Position 12. The Sistine Chapel where the Popes are crowned

This chapel is thus named because it was erected in 1473 by Pope Sixtus IV. Its six windows, three of which you can see, are over the frieze, and the walls are decorated with paintings by the most famous masters. The building is fifty feet wide and one hundred and thirty-three feet long. At the far end is a modest altar, with four steps; to the right of it is a platform upon which is a chair, reserved for the Pope. He says Mass here on great occasions; here also are held the consistories or assemblies, in which announcement is made of the appointment of Cardinals, bishops and other prelates. The gallery at the right is for the choir, and the singing on great festivals is said to be the most beautiful and impressive in the world. The screen just in front, of chaste and artistic marble, surmounted by eight marble lamps, is more precious than a cluster of diamonds and pearls. The six panels with their cherubs and festoons could hardly be more delicate and beautiful. The work on the frame of the door and the marble columns is as dainty as lace and more priceless.

The fresco of *The Last Judgment* by Michelangelo on that distant end wall is the glory of the chapel. Its colors have been dimmed by dampness which has played havoc with the walls, so that we have no idea of the splendor of the Chapel just after the artist finished his work, but enough remains to justify the praises lavished upon it by each generation of artists and critics. It may fade altogether in time, for time respects nothing made by man; but the influence which it wielded for centuries upon artistic workers is a power than can fade only with civilization itself.

As this chapel is for the use of the Pope only, or for his delegates, when the artist was asked to decorate it his first thought naturally turned to the subject suited to the place as well as to his own talent. The result of his cogitation is seen in the general plan of pictorial decoration.

The Last Judgment takes up the whole west wall, but the frescos on the ceiling and along its edge all lead up to that judgment. The history of man from the Creation to Christ is depicted on the ceiling; at the edge of the ceiling is a long and solemn array of the prophets and sibyls who foretold the coming of the Re-

deemer. The day of judgment will be the summing up of the earthly history of mankind; the work of the Church is to prepare men for the business of life here in such a way that they may pass the last ordeal in triumph; after that, their celestial career has its beginning and will never have an end. It was to remind the Popes of this great duty that the artist formulated this plan of decoration. Thus genius preached the gospel to the preachers of the gospel in a brilliant and enduring sermon, which speaks still, though in subdued tones, after the lapse of centuries.

It took Michelangelo seven years to complete his work. He suffered some annoyance from the delicacy of one Cardinal Biagio of Cesena, who objected to nude figures and who asked the Pope to order the artist to drape them all. The Pope wisely declined to interfere. The irritated Cardinal evidently complained to his friends, and aroused some feeling against the continuance of the work, for Michelangelo in his anger against him wiped out one of the faces he had placed in the domain of lost souls, and then painted the features of the troublesome Cardinal in its place. There it remains until this day, over a door at the extreme right-hand corner of the chapel,

the face of one standing wrapped about with the folds of a serpent. In vain His Eminence protested to the Pope against this vengeance. "In this case," said His Holiness, wittily, "even the Pope has no power; Your Eminence knows that out of hell there is no redemption! Such is the teaching of the Church." The only consolation the Cardinal got was knowing that his face would go down to posterity. Somewhat later the Pope had the painter Volterra put clothing on the nude figures. The painter was however as unlucky as the Cardinal, for he was nicknamed the "Breeches-maker," and carried that title to his death.

The center of the painting is held by the majestic figure of Christ in the act of judging the human race, His right arm upraised as He pronounces final sentence upon the just and the unjust. His Blessed Mother supplicates Him in behalf of the souls crowding around the seat of judgment. On His right the souls of the faithful are mounting towards heaven with glorified faces and hymns of joy; on His left demons are hurrying the souls of the lost to their home in the Inferno. No words may describe the action and the power of this painting; probably Michelangelo was the only painter of his time who had the power and

skill to make the scene a counterpart, in its effect upon the mind, of the real judgment. Evidently he drew part of his inspiration from the Revelation of St. John and from Dante's Inferno. Thus one great mind affects another, and both impress themselves upon the whole race. John the Beloved Disciple saw one vision of human destiny, and the great Dante another; and Michelangelo turned both visions into massive reality, for the enlightenment of man and the despair of all artists.

This palace is a treasure house of manuscripts and historic curios as well as of paintings. Refer again to Map 2, and find a long, narrow corridor which extends almost the entire length of the west side of the palace. Our thirteenth standpoint is marked at its farther (north) end, and the red lines show the direction in which we are to look.

Position 13. Grand corridor of the Vatican Library, the longest room in the world

We are looking south now towards the Sistine Chapel and St. Peter's. The room before us is over one-fifth of a mile long. Recall our view of the Vatican Palace from the dome, (Position 8), how the walls ran almost north

and south in parallel lines. We are at the north end of the west row of buildings. At our left is that Court of the Pigna which we saw to be the farthest court of the three within the walls of the palace. At our right, beyond a carriage-driveway, are the palace gardens.

Observe the beautiful pillars set at intervals down this corridor, their surfaces polished as brightly as if each was a jewel to be set in a crown. Hundreds of these pillars were taken by old builders from the ruins of pagan Rome, and would have been lost to us altogether but for this artistic plunder. See that scroll-carved panel at the left of the nearest arch. Its sculptor is unknown, but his work remains forever, the envy of artists, the delight of the cultured. What hours he spent over those delicious curves! Its particular value to us is that if we once get a clear idea of its beauty and grace all other works of this kind will be judged by the standard which it sets up in the mind.

Some of the cupboards or cabinets which are seen on one side of the corridor contain Greek and Roman bronzes, oriental jewelry, and curious articles, for instance the hair of a young lady found in her sarcophagus. This

and the adjoining rooms are places in which the collector of rare volumes would revel if he could but get at its treasures. Fortunes could not buy them, and very few persons are even permitted to see them. Manuscripts of the Popes, their correspondence, copies of their public documents, records of official business, which would throw light on the secrets of history, are locked up here, not to be inspected and studied until the authorities give the word; for the rule of the library is that no document shall be given to the light until at least one hundred years have elapsed from the date of its first appearance.

The Queen of Sweden presented to the library her Alexandrine collection; the Elector Maximilian presented the manuscripts of the famous Palatine library captured when Heidelberg was taken in the Thirty Years' War; the Duke of Montefeltro gave the Urbino library, which he founded in 1690; and one room is filled with documents written on papyrus, the reed-paper of Egypt.

On the tops of all these cabinets are placed curious urns, lamps, statuettes and altar-pieces, taken from ancient and forlorn places left to the bat and the owl; the walls and ceilings are frescoed with brilliant scenes from the lives of

the Popes, or mosaic pictures of great value; and in each section are quaint tables and chairs for the use of students examining books and manuscripts. Not a foot of this corridor but holds priceless treasures representing the handicraft, the artistic genius of four thousand years.

Half way down the corridor there is an entrance toward the left into the main library of the Vatican. You recall in our view from the dome (Position 8) that the two parallel walls of the Vatican were joined in the center by two transverse buildings. We are now about to see the more southern of the two transverse halls. Find the figure 14 on the map. Standing on that spot we shall face east and see about half of the famous room.

Position 14. The Library of the Vatican

This is one of the most magnificent halls of the palace, two hundred and twenty feet long, forty feet wide and twenty feet high. Down the middle of the hall the map shows six massive pillars which support the vaulted ceilings and form a double aisle; those pillars we see now ahead at the right. Every available space is splendidly decorated with frescoes; the cab-

inets which line these walls and surround the pillars are made of the richest and rarest woods. On the tables, floors, and cabinets are displayed costly gifts of kings and rulers to the Popes—a long list of wonderful and exquisite things.

But the books, what of them, where are they? We do not see the solemn and regular lines of book-backs peculiar to most libraries. Well, they are all enclosed in the cabinets, for many of them are in manuscript form, come down to us from the days when printing was unknown. It is estimated that this library holds two hundred and twenty thousand volumes, of which twenty-five thousand are Latin, Greek, Hebrew, Arabic, Syriac and Chinese manuscripts. The most famous of these wonderful documents in the *Codex Vaticanus*, that is a Bible in Greek with the date of the fourth century; it is kept in the first cabinet at our left. Not far away there are a copy of the poet Virgil written in the fifth century and many other really priceless books. They cannot be bought, for both the Papal and the Italian governments have laws which will keep these treasures in Italy. They are a public trust, and no longer private property. Ordinary visitors are not permitted time to examine

manuscripts here, to copy them, or even to memorize them page by page, as the learned Tischendorf tried to do. He hoped to transfer them in this way to the general public, but failed. Scholars may get special permission to study here several hours a day for a few months at a time, a privilege due to Leo XIII, who thought it time that the valuable records of the past should be permitted to have their proper influence on historical writing. The reading-rooms are at the far end of this spacious hall.

If we were to walk about examining the rich contents of this chamber we should notice especially two fine candelabra of Sevres ware, of which one was given to Pius VII by the first Napoleon. The fact that Napoleon imprisoned Pius VII for four or five years, broke up his government, and nearly killed him in exile, did not prevent the exchange of courtesies between the monarchs. When Napoleon was dying on St. Helena and Pius VII was ruling in peace in Rome, the Pope sent the exile a priest to attend him in his last moments. The guide would also show us two vases, one of malachite, the other of marble, gifts to the Pope from the Czar of Russia, part of whose daily routine it is to make Russia unpleasant

for members of the Catholic faith; and our attention would be called to a Sevres vase presented to Pius IX by Napoleon III, which served for the baptism of the Prince Imperial. Of all the glory connected with these persons nothing now remains but the vase. Napoleon died an exile in England, Pius IX died in sorrow as the Prisoner of the Vatican, and the Prince Imperial was slain in the Zulu campaign of the British in Africa. An alabaster vase would be pointed out as the gift of the Khedive of Egypt; a cross of malachite as coming from Prince Demidoff; and two rare vases of Berlin porcelain as the gift of the Emperor of Germany.

Our next position will be in the splendid Gallery of Statues at the extreme north end of the palace. Find the figure 15 on the map, at which point we are to stand.

Position 15. The Gallery of Statues

We know by our reference to the map that we are now near the extreme northeast corner of the Vatican palace. At one time this building stood apart by itself, and had served as a summer-house for the Popes. Pius VI, the same who died in exile, captive of the

French Republic in 1799, converted it into a museum. By degrees it became part of the palace, and the palace was gradually converted into a storehouse of art, not only through its accumulations of gifts, but also through the work done in it by artisans of all kinds. This gallery into which we now look is filled with ancient sculptures dug from the ruins of the past by enthusiastic excavators. The Popes did their utmost to make the room worthy of its beautiful contents. This floor of marble mosaic is so perfectly finished that it reflects the pillar and statue on the left of that distant doorway. What skill and patience were put into that work alone! Thousands of fragments of different colored marbles had to be cemented together with tremendous pains to make one continuous surface; and then the marble patchwork was rubbed and polished until it presented the marvelous surface which it has held for four centuries. Observe how the architect made the curves of the ceiling repeat the same curve which you find in the arch of the doorway. The statues are for the most part ancient derelicts, although a few are modern. Notice the beautiful alabaster urn almost in the center of the gallery; once it contained the ashes of a member of the royal Julian family.

The urn at the farthest distance has engraved upon it the names of three children of Germanicus. This ancient Roman was at one time the delight and hope of the Roman nation, but he died at an early age, poisoned it is believed by the plot of a rival for the imperial throne.

To some visitors it is a surprise to find gallery after gallery in the Papal palace filled with these works of art. Yet if we recall that everything is peculiar here, it will be easy to catch the meaning of it. In the old times the Popes were the source of honor for the kings of every department, science, art and government. The ruler, the artist, the inventor, who won their favor, became great by the fact. The Popes devoted time and thought, each according to his taste and opportunity, to the advancement of the arts and sciences. They gathered about them the learning, wit and artistic power of Italy and the world. It was this spirit which dictated this accumulation of treasures, increased the growth and fixed the character of the Vatican, and laid civilization under eternal obligations to the ecclesiastical rulers for their preservation of the old arts and their development of the new. In pagan times, as far as we know, the Greeks attained the highest culture. In these statues you see the results and

the evidence of that culture. These snowy forms, strong and symmetrical figures, with pose of the utmost grace and lightness, with faces full of the joy of life, show not merely the artistic skill of their artists but the Greek ideals of life. They abhorred pain and death. This life was the only life of which they had any certainty. The after-life, called by them The Shades, had no place in their imagination for they persistently put it aside. Their children were educated with perfect bodies and tasteful temperaments, that they might enjoy life to its utmost. You see this feeling in the statues, all calm, dignity, grace, pleasure, natural joy, as if life were enough to satisfy us, with all its briefness and shadow. It is the habit of some critics to praise these statues as if nothing more perfect had ever been attained by man. The *Pieta* which we saw in the side chapel of St. Peter's is just as beautiful as anything done by the Greek artists. The Greek art with all its technical perfection was deficient in the true spirit of humanity. It left out the highest expression of the soul. Hawthorne expressed the thing perfectly when he held out a half-blown rose and said: "This is perfect! On earth only a flower can be perfect."

We might come again and again and feast our eyes at leisure on the marvelous things always on view in these galleries, but the time is now come for an audience with Pope Pius X. Our next position is indicated on the map by the figure 17, near the opposite, i. e., the southern end of the palace, a little farther east than the Sistine Chapel. We shall again be near St. Peter's, for we shall stand in the room called the Sala Ducale, (Ducal Chamber).

Position 16. The Chair-Bearers of the Pope, waiting for His Holiness in the Ducal Hall

We are facing west. This Sala Ducale is a gorgeous chamber, where the chair-bearers await His Holiness. We can see what a splendid hall this is from the single decoration of the arch above the solemn gentlemen in red velvet who have the honor of serving the Pope in this capacity. Cherubs disport along that beautiful frieze with the abandon of life. The sunlight falls across the stone pavement from windows at our left that overlook the great square. In the olden time the Pope never moved from one place to another without using this chair, or something even more imposing. On great occasions of ceremony he is

borne to the Sistine Chapel or to St. Peter's in a golden chair, carried by princes of the papal court, and two immense peacock fans rise behind him. Even Mrs. Humphry Ward, the English novelist, felt the overpowering emotion which accompanied the Pope's appearance at those times, as she admits in her story of *Eleanor*. A writer of former times thus described it: "At last the clock strikes. In the far balcony are seen the two great showy peacock fans, and between them a figure clad in white, that rises from a golden chair, and spreads his great sleeves like wings as he raises his arms in benediction. That is the Pope, Pius IX. All is dead silence, and a musical voice, sweet and penetrating, is heard chanting from the balcony; the people bend and kneel; with a cold gray flash all the bayonets gleam as the soldiers drop to their knees, and rise to salute as the voice dies away, and the two white wings are again waved. Then thunder the cannon, the bells clash and peal joyously, a few white papers, like huge snowflakes, drop wavering from the balcony; these are indulgences, for which there is an eager struggle below. Then the Pope again rises, again gives his benediction, waving to and fro his right hand, three fingers open, and makes the sign of

the cross; and the peacock fans retire and he between them is borne away—and Lent is over."

Many such picturesque ceremonials of the past have dropped away for various reasons. Pius X has the modern impatience of long ceremonial and splendid show. At his coronation, on the return to the palace, he declined to head the usual time-honored procession up the long stairways, but took instead the elevator to his own apartments, graciously waiting for the arrival of the winded prelates and dignitaries who stuck to tradition and climbed the stairs. He rarely uses his chair, preferring to walk about the palace.

Many current anecdotes of His Holiness indicate the same preference for simplicity and inconspicuous action. It is told of him that, when the voting in the Conclave of 1903 began to indicate his approaching election, he informed his supporters that he would not accept the tiara. He had bought his return ticket to Venice, and to Venice he would return. The Cardinals who favored his election had much to do before they persuaded him that the interests of the Church demanded this compliance; and even when the stern Cardinal Oreglia stood before him with the announce-

ment that he had been elected, and the question "Do you accept?"—the Cardinal of Venice covered his pallid face with his hands and wept in anguish. The question had to be repeated before he could make up his mind to forego the freedom of his episcopal life for the burden of a crown.

This Sala Ducale is only a short distance from the court of San Damaso. A study of the map shows that the court lies between the building in which the Pope resides and the irregular group which contains the Sala Ducale. Our position for viewing the Court of San Damaso is marked by the figure 17, in a covered loggia or balcony at the west side of the court. We shall see the place at a most interesting moment, when Pius X is preaching to a host of visitors.

**Position 17. The Holy Father is speaking!
Eager throng in the Court of San Damaso**

What a charming scene greets our eyes! A crowd of people fill the space in front of a decorated platform prepared for the Pope and his retinue. The Noble Guards stand about the throne, ecclesiastics and nobles are at each side, and the Pope in his white skull-cap

speaks to all with simplicity and fervor. The place has witnessed many interesting scenes, but none more impressive and suggestive. Its explanation will give to you a still clearer idea of this Pope. He came from the common people, his parents were peasants, and his brothers and sisters still follow humble avocations. His rise was in the natural order of his calling, from curate to pastor, then to the See of Mantua as bishop, and finally to the dignified and eminent position of Cardinal and Patriarch of Venice. He knew nothing of courts or of diplomacy. All he knew was the preaching of the gospel to the people. When it came time to choose a successor to Leo XIII, a majority of the Cardinals decided that the next Pope should be a man who had gone through the routine of the ministry rather than a man who had gone through the routine of court and diplomatic service. They came to this decision for a very simple reason. Diplomacy had done its best and failed to achieve very much, while the time devoted to it was taken from the more necessary and congenial work of looking after dioceses, that is, the administrative units of the Church. These were in need of a closer union and a stricter supervision from the Pope. Therefore was the

Cardinal of Venice chosen, the son of a peasant, a worker among the people, a lover of the little ones of the earth; and here you see him now at his old work of preaching the gospel of Christ to the simple children of the faith. They have been invited specially through parish priests of the city. What a demand there is for invitations! At the special audiences, and at the general audiences, the Pope addresses a few sentences to the visitors; but here he gives an entire sermon. The Pope evidently wishes to set the example for his pastors all over the world, to make known that no position, however high, excuses the priest from his chief duties, and that no new circumstances can ever abolish the command of Christ: "Go, preach the Gospel to every creature."

Never had a priest such devout and attentive listeners. It is one of the most thrilling scenes in the world. Even those whose faith is of another order, marvel at the impression made upon them by a scene with which they seem to have nothing in common, except from the picturesque point of view. This is the very point Pius X would make if he were asked why he took the trouble to preach his little sermon: so many would get a new and true view of the beauty and dignity of preaching

Christ at all times, and in particular the men whose office it is to spread the tidings of salvation.

We may now get a closer view of the Noble Guards, whom we saw standing about the Pope. Our next position is marked 18 on the map, and it will place us not far from the Pope's apartments, in a loggia at the east side of the Court, directly opposite the one from which we have just been looking.

**Position 18. Princely dignity of the Pope's
Noble Guards, on duty in a beautiful
loggia**

A loggia in Italy is a balcony under the main roof of a building. In the present instance the loggia has long been enclosed with glass so as to give it the character of an apartment or corridor rather than of a balcony. The Noble Guards on duty have assembled here to await the next call for service, and consequently we have a fine opportunity to study them at close view. Their uniform is simple but effective—trousers of dark blue, black coats with gold epaulets, helmets of steel with crests of gold, and a band of gold across the breast with three letters on the band indicating their title

in Italian: The Noble Guard of the Pope. As we can see, they are picked men, of fine stature and distinguished bearing. As a matter of fact they are the sons of the old nobility, who jealously guard for their descendants the privilege of this service. In ancient times they numbered a whole regiment, constituting a royal guard, and had precedence in all royal and military gatherings. At present they number between sixty and seventy. They no longer live in the Vatican, or in barracks, but at home, receiving no salary, but serving simply for the honor. The Pope has had no army since the Italians took possession of Rome on the 20th of September, 1870, and deprived him of all temporal power.

That was the concluding act of a movement for the unification of Italy. It might well have been omitted. Italy had secured its unification without disturbing the papal territory, and there was tremendous discussion at the time among the diplomats of the world as to the propriety of absorbing the States of the Church. Napoleon III upheld the Pope, but the Radical and Anarchistic wings of the Italian movement, desiring the gradual and sure extinction of all religion, insisted on the occupation of Rome. King Victor Immanuel was

therefore forced, when Napoleon III withdrew his troops from Rome for service in the Franco-Prussian war, to enter Rome. The Pope retired to the Vatican territory, and the King took possession of the city, and as already stated lives now in the palace of the Quirinal. The Italian Parliament decreed the sovereignty of the Vatican, provided an annual payment of \$100,000 for the Pope as some return for his confiscated territory, and treated him as a monarch. The Pope declined the money, and declared himself a prisoner in the Vatican, a position which he has since held. For over thirty years the two powers have held this hostile attitude, with great detriment to the religious condition of Italy. A great part of the Church property was seized by the Italian government; pious foundations were confiscated and their funds devoted to State purposes, dioceses were left without bishops, and great confusion prevailed. In the last few years, however, there has been a softening of the old rancors. The progress of the Radical and Anarchistic groups in Italy became at one time so great that the Monarchists were somewhat at their mercy. To offset this condition, which promised evil for the kingdom, the supporters of the Pope, who had

always abstained from voting, from office holding and from political life generally, entered the field against the Reds and supported the King at the polls with fine results in behalf of conservatism.

Observe the beauty of this loggia with its polished colored marbles, the work of famous artists and skilled artisans. The colonnade and the Piazza of San Pietro are only a few hundred feet away straight ahead beyond several palace rooms. Sturdy and ancient as these buildings are, time has been busy with them. Recently it was discovered that this loggia, rising over the Court of San Damaso, showed signs of sagging, and instant repairs had to be made. The expense of keeping these buildings in good condition is enormous.

Our next position will be in the apartment of Monsignore Bisleti, the Master of the Chamber to Pius X. Find the figure 19 on the map for the precise location of our standpoint, near a turn in a long staircase which leads to the Court of San Damaso.

Position 19. Monsignore Bisleti, Master of the Chamber

The title which he bears indicates his rank, that of a Roman prelate, a member of the papal household. His office is indicated by the second title, which indicates that he has charge of all audiences given by the Pope. The rank of domestic prelate to the Pope has become a mark of honor, conferred upon distinguished churchmen all over the world, although they have no official connection with the Vatican. When the position is conferred upon a churchman, it entitles him to wear the distinctive dress of a prelate: when he visits Rome it also entitles him to special privileges at the papal palace; and on ceremonious occasions he takes precedence of the other clergy. His state dress is of royal purple; his ordinary costume is such as we see now on Monsignore Bisleti. The Master of the Chamber is shorter in stature than Pope Pius; his pleasing Italian face displays cordial interest in the affair of the moment, though a thousand people may be on his lists for presentation to the Pope at the earliest possible date. His large silken hat is of the clerical shape, with cord and tassel of purple. The light cloak falling from his shoulders, visible only in its ribbons, is of pur-

ple silk. The figure makes an imposing sight against the simple background of the chamber. He has held his present office for many years, under two Popes. Some millions of people have entered and left the Vatican in that time under his supervision. All sorts of difficulties have sprung up in the matter of making their entrance easy, their stay agreeable, their exit pleasant. He has overcome all. Pius X appointed him to succeed himself. He has since become Majordomo of the Vatican. He will in time be made cardinal, if he lives.

They do many things by tradition in the Roman Court, and one of the traditions is that when a Pope is chosen in the Conclave the Majordomo of the late Pope presents to the newly-elected the white zuchetto, or skull-cap, which is to take the place of the red one worn by a cardinal; then the new Pope takes off his red zuchetto and places it on the Majordomo as a hint of the honor which is soon to be his. When Leo XIII was elected in 1878 a singular scene is said to have occurred between him and the Majordomo of that day. As Cardinal the new Pope had not been popular with one section of the Court, and had been carefully kept in the background for years. The Majordomo was one of the busiest in keeping

him out of sight. When he advanced to the new Pope with the white zuchetto, Leo XIII put it on his head and slipped his old red skull-cap into his own pocket. "The Pope forgives, but he does not forget," he said coldly to the kneeling prelate, in presence of the Conclave. For many years the Majordomo did not get his promotion, and probably never would have gotten it, were not tradition inexorable, and did not his friends finally induce the Pope to relent. He died a Cardinal.

Monsignore is traveling a lofty road, and the little and great of all nations are indebted to him for the smoothness with which their audiences with the Pope proceed. Just as we see him at this moment, pleasant, courteous, thoughtful of our interest, so he will be found at all times.

Our next position will be on the top floor of the Vatican, where are the apartments of Cardinal Merry del Val, the Pope's Secretary of State. Recall that position we took (position 10), after the inspection of the interior of St. Peter's, near the fountain on the south side of the Piazza. As we looked to the north over the colonnade, we saw that part of the Vatican in which the Pope resides. The second story

from the top was the papal apartments. The top floor is occupied in part by the Secretary of State. Find on the map the number 20 to know our exact position.

**Position 20. Cardinal Merry del Val, Papal
Secretary of State**

The office of His Eminence is precisely like that held by the Secretary of State in America, being the first place in the papal cabinet or ministry, and concerned chiefly with foreign affairs. It gives the holder of the office a peculiar distinction in church circles, removing him as it were beyond the reach of ordinary criticism, as his acts are considered the acts of the Pontiff himself. Strictly speaking, the Pope has no longer a cabinet or ministry in the usual sense of the word. That institution vanished with the temporal power. The affairs of the Church are administered in departments, at the head of each being one or more Cardinals, as the situation demands. Thus the Missionary Department is looked after by a bureau known as the Congregation for Propagating the Faith; its head, or Cardinal Prefect, is one of the most influential officers in the Church, and under him is a host of clerks for

the despatch of business. The State Department has for its head the Secretary of State, and its business is transacted by another host of clerks, commonly known as Minutanti.

Cardinal Merry del Val is of Spanish blood and birth, with an Irish strain in his immediate ancestry. His father was long Spanish ambassador to the Vatican, and his brother was tutor to the King of Spain. He himself gained part of his education in England where he learned the language and customs of the country, and, what was still of greater service to him later, the spirit of the English-speaking nations, who are playing, and are still to play, so great a part in the history of human progress. It was formerly the custom for young men of noble birth, who wished to become priests, to study in the Academy of Noble Ecclesiastics in Rome. Usually they entered upon the diplomatic career afterwards, mounting by slow but sure steps to the highest places in the government of the Church. Pius X lately abolished this Academy, and he has all but abolished the diplomatic career for prelates. It is said that he holds to the opinion that all priests should be preachers of the gospel of Christ, not mere diplomats, and that there should be no aristocracy of birth in the

training and career of the clergy. Young Merry del Val was among the last to enjoy a really fine opportunity. He was made Archbishop of Nicosia and sent on various diplomatic missions. In 1896 Leo XIII sent him as a delegate to Canada; then to represent him at the diamond jubilee of Queen Victoria in 1897; and finally to be present at the coronation of Edward VII, after which he became president of the Academy in which he had been trained. Cardinal Rampolla was his patron, the eminent Secretary of State to Leo XIII. He made the young Archbishop the secretary of that conclave which gave Cardinal Rampolla thirty votes, and might have chosen him as Pontiff but for the objection of Austria. Pius X was the man chosen instead. After his coronation there was considerable delay and doubt as to his choice of a secretary of state. The Archbishop of Nicosia was named as the successor of Cardinal Rampolla, who had already retired to the apartments occupied by the Archpriest of St. Peter's, and Merry del Val was at once elevated to the purple.

He became a Cardinal at an unusually early age for these times. In former days the position was so sought for by the aristocracy of all countries that powerful families vied with

one another to obtain the honor of the cardinalate for some of their own members. A Cardinal may easily become a Pope, and in the Middle Ages the Pope was the King of Kings. Youthful princes of the blood royal were made cardinals at the age of fifteen. A Cardinal could address a reigning monarch as Cousin, which was an epithet permitted only to royalty. The necessity of curbing family ambition and preventing abuse finally led to laws which shut out any but ecclesiastics from the position of Cardinal. Little by little both laws and circumstances reshaped the Sacred College of Cardinals, as the whole body is called, and now a member must be at least thirty years of age, and in sacred orders before he can enter the ranks of the Princes of the Church, as they are often called. As a body the Cardinals have really only one duty; the election of a Pope. As individuals they are employed in the direction of the departments of the Church within the city of Rome, and outside it in the government of dioceses.

Through the hands of His Eminence Merry del Val passes every important detail of the State Department. Few realize what that means in his case. The Pope has direct diplomatic relations with most Catholic countries,

such as Spain, Portugal, Austria and the Spanish-American countries ; and indirect relations with almost every country on the earth, either because of the Catholic millions resident therein, or through the wonderful missions carried on among pagan nations. He deals with England because of the Irish and the missions in the Far East ; he deals with France and Germany, not only because of the numerous Catholics in those countries, but because of the powerful missions under their patronage in remote Eastern nations ; he deals with the United States because of the Philippines ; and so on down a long list of relations which shows the far-reaching labors of the greatest Christian organization in existence. Merry del Val has an office requiring long and severe labor, as well as prudence and skill. His preoccupied but candid gaze gives you a hint of his personality. The face is calm, reposeful, neutral. He is of slight and graceful build, moves with ease and dignity, speaks English perfectly, can talk of England and America with a certainty and sympathy rare in a European, and appreciates deeply the large measure of liberty enjoyed by the people living under constitutions so finely and generously interpreted. With his youth, his high birth, his

sure knowledge of modern times and needs, it is not surprising that the youngest member of the Sacred College should already be considered *papabile*, that is, a likely candidate for the Papacy.

For our next position consult the map and find Position 21 in one of the Pope's apartments on the floor below, near the southeast corner of the palace.

**Position 21. Stately throne of Pope Pius X
in a magnificent room where he often
receives pilgrims**

Although the Pope has lost his old domain, which embraced a large part of southwestern Italy, he is still considered a monarch by most European governments and so dealt with. In fact the Vatican region is a sovereignty in itself, and ambassadors and rulers visit it according to the rules of diplomacy and international etiquette. This apartment is simple in plan but beautifully furnished and decorated. At the far end we see the throne, placed on a dais before a panel of red velvet. Those doors at either side of the throne open into a corridor connecting with the Pope's study and bedroom. The throne is gilded and upholstered

in red velvet. A red canopy hangs above. The stools at each side are gilt with red velvet tops, and are occupied by certain prelates during receptions. The walls of the chamber are hung with red damask part way to the ceiling; above the hangings are some beautiful frescoes; and the floor is composed of many-colored marbles. The table and the pillars at the right are worth a small fortune in themselves, the gifts of kings; and the general effect is brilliant and strong.

One can picture for himself the assembly which sometimes gathers here for an audience. Usually it is a distinguished pilgrimage, or a group of remarkable people, introduced by a prelate. The members scatter about the room, chat or examine its treasures of art and decoration. Then a Monsignore enters at the back and with a wave of his hand signifies that the Pope is approaching. There is at once an intense silence, and soon the attendants of His Holiness enter the chamber followed by the white figure, which mounts the throne and smiles in kindly fashion at the group of reverent people before him. Perhaps an address is read, to which the Pope replies. Then introductions begin; and the Pope speaks a pleasant word to each person, embraces the little

children, chats a moment with a lucky one who excites his interest, and finally gives his blessing to the throng. It used to be a custom in the ancient days to kiss the jeweled cross on the toe of the Pope's slipper. Kings did their lord this homage in this chamber. Leo XIII kept it up for some time in deference to tradition. One day a boy of twelve, present at an audience, accepted the Pope's blessing but declined to kiss the jeweled cross. "An American," said Pope Leo humorously, as he patted the small boy's head.

These quaint ceremonies of ancient times are more or less a burden to modern people, and the present Pontiff has practically abolished the ceremony. Indeed Pope Pius X nearly fainted at the long ceremony of his coronation, which lasted for hours, owing to the necessity of carrying out all details of the ritual. It would not have been safe to dispense with any at that moment, because strict theologians might easily question the validity of the coronation rites, and cause trouble later for the Pontiff. To many the ancient rites have such a sanction of long usage as to appear like saving doctrines, to be defended against change or omission.

The throne before us now is known as the

Throne of the Fisherman, because the first occupant of the See of Peter, as Rome is familiarly known, was once the humble fisherman of Galilee; and the seal of the reigning Pontiff's ring bears an inscription to the same effect. "Come and I will make you fishers of men," said Christ to the disciples whom He called from their nets in Galilee to follow Him. This is the proud boast of the Pope, that he is the one monarch of earth whose business it is to fish for the souls of men in the muddy stream of life, and land them safe in the living fountain of eternal life. It is a beautiful idea, and is certainly carried out in the easy entrance which the whole world has to the Vatican, also in the missionary band sent forth from this center to enlighten the savage parts of the world with the gospel.

As we are now to see the ante-room to the private chapel of the Pope, find on the map the figure 22. It is on the same floor with the throne-room and close by.

**Position 22. Looking through the door of the
Pope's private chapel to its altar**

The room in which we now stand is of the same character as the throne-room; the floor

of many-colored marbles, the tapestried walls, the frescoed space near the ceiling, and the artistic furniture, are general features of both rooms. The door in the center of the far wall is of a more elaborate design than usual; an inscription is engraved on the space beneath the plinth, and the papal arms are placed above it. As the double doors are thrown open you see into a small chapel which seems to have just room for a small altar and no more, but it is much larger than appears. It is in that chapel that the Pope says his daily Mass at the hour of seven each morning. His appearances in the Sistine Chapel and in St. Peter's are nowadays rare for various reasons, probably the most powerful being that the usual ceremonies cannot be held under present circumstances. In this small place he carries out his private devotions. Occasionally the privilege is accorded the faithful to attend the private Mass of the Pope, and even to receive the Holy Communion at his hands. In former times little princes of the blood royal came here to receive the Sacrament of Confirmation from the Pope, and many a royal gathering took place in this chamber. Forlorn royalty, driven from thrones by the revolutions of the past century and a half, knelt here for consola-

tion. Empress Eugenie and her doomed son, the Prince Imperial, whose baptismal font is treasured in the Library, visited the Pope after the death of Napoleon III and heard his Mass in this chapel, afterwards receiving from him words of tenderest consolation. All the tragedy and pathos of the broken old order yielding sadly to the new have found expression in tears and sad prayers in this quiet room. Successful conquerors flung them out with little regard for their feelings, with much persecution for their faults and blunders, and with no thanks for their undoubted services to society; but here they were and are received with just recognition and sympathetic praise for their courage and resignation under suffering.

We now pass to another chamber of even deeper interest. Recall that view of the Vatican which we had from the southern fountain in the square (Position 10). It was pointed out that the apartments of the Secretary of State occupied the top floor, while those of the Pope were on the floor below. The fourth, fifth and sixth windows, counting from the left were pointed out as the study of the Pope. We are now going to see that room with its distinguished occupant busy at his desk. Find

on the map the figure 23 in one of the rooms at the south end of the part of the palace which we are now visiting. It is on the side nearest the Piazza. The red lines show that we shall look towards the eastern end of the room and that the windows which overlook the Piazza will be at our right.

**Position 23. Private Study where Pope
Pius X reads and writes**

The windows of this study look south over St. Peter's square, but in the position which we now occupy we are looking east towards the city. The privilege of entering this room is not often accorded to any but the highest dignitaries and certain members of the household. In old times the etiquette which hedged in the Pope was a barrier that even a monarch had to respect. This ceremonial had all the absoluteness of the Orient. A king of Spain died from getting overheated sitting beside a fire, because the officer whose duty it was to help the king to rise and to remove the chair could not be found, and no one dared to interfere, nor would the king permit it, until the proper official was found. The king of Spain thus lost his life, and the delinquent official probably lost his head. Pius X has dropped

as much as the etiquette of his court as possible, but this study is his own, and its privacy has to be respected.

It is a very beautiful apartment. Handsome frescoes adorn the ceiling and the upper part of the walls; costly paintings hang here and there; the white chandelier is a miracle of art and beauty; and on the long desk are the gifts of princes and peoples. At the near end we see a miniature gondola of great price which was presented to Pius X on his accession to the Throne of the Fisherman by the people of Venice. They were loth to lose their faithful pastor, but were willing too to accept the great honor of giving a Pope to the Church.

In this room the Pope receives regularly the official members of his household. They are, besides Cardinal Merry del Val and Monsignore Bisleti, the Prefect of the Holy Apostolic Palaces who controls everything connected with the Vatican and adjoining buildings; the Papal Commissioner of Charities; the Publishing Secretary, who has charge of the Vatican press; a chief steward and a chief of the Vatican police. Some of these officials are Cardinals. Then there are several secretaries, the Pope's preacher, and also his confessor, the last two being Capucin monks from time im-

memorial. They come in turn to perform their respective offices. Cardinal Merry del Val pays a visit every morning with a bundle of state documents, over which they consult for hours, as some represent very grave questions. Here too comes another important officer, the Prefect of the Propaganda, whose office it is to safeguard the interests of the Church in what are called missionary countries. He is a very great official. Through his department pass all the nominations for bishoprics in the English-speaking nations, and a tremendous mass of business has to be done by his department. At the same time unofficial people also come to this quiet room. The sisters of the Pope, who lived with him in the episcopal residence at Venice, but are forbidden by the laws of the Vatican to do so here, come often to the study. They live opposite the palace and can see his rooms daily, for they have been his devoted attendants since the days of his earliest priesthood. The high honor which came to him in his elevation to a throne has never seemed equal to their loss of personal service and loving intimacy; and their only consolation now is their frequent visits to the Pontiff. It was thought that the Pope would ennoble the two old ladies after his coronation, as was

the ancient custom; but Pius X is much more than a peasant or an aristocrat. He is also a man of sound sense and good taste, fine judgment and simple piety. He would not disturb the simplicity of life peculiar to these devoted women by titles to which they were not accustomed, and thereby induce consequences which might be irritating. It is enough that they are the sisters of the Pope. So the two old ladies remain in the peaceful seclusion of their apartment and rarely appear at court functions.

In this august study the executive work of a great institution is carried on as efficiently as if the ancient pomp surrounded every action of the Pontiff. The organization of the Catholic Church bears a remarkable likeness to the American Republic. Its government consists of administrative units called dioceses, each governed by a bishop, and corresponding to the States of the Republic. The bishop is an independent official, responsible only to the Pope and the general law of the Church for the administration of his diocese. There are seven or eight hundred bishops scattered over the earth, and they are bound by virtue of their office to visit the Pope at least once in ten years to make personal report of their la-

bors and achievement, and to become acquainted with the reigning Pontiff. At least one hundred of these bishops visit Rome yearly on an average, and have frequent audiences with the Pope, in which they discuss all matters pertaining to their dioceses. Thus the Pope is fairly well acquainted with the salient facts in the passing history of the Church everywhere. The great questions of doctrine are presented to him long before they reach the general public and become questions of the time. Just at this moment, for example, the movement known as the Higher Criticism, which has revolutionized the ancient opinion of the Bible, is being discussed in this study with deep concern. The movement formerly confined itself to scholars of no particular religious belief, but now it is engaging the attention and interest of Catholic theologians and other scholars, and their conclusions are being carefully examined as preliminary to the decision that this Pope or another will one day have to render.

For centuries the scholars of the Catholic Church discussed the question: whether the Blessed Virgin Mary had always been exempt from sin. The discussion went on until the conclusion was pretty gen-

eral that she was spotless from the moment of her conception. At that moment, on December 8 of the year 1855, Pope Pius IX, in the presence of several hundred bishops, declared the dogma of the Immaculate Conception to be the true teaching of the Church. The discussion ended at once, according to the old dictum: Rome has spoken—the cause is finished. In the same way the doctrine of the Pope's Infallibility was discussed to maturity, and then closed by the declaration of the Vatican Council in 1870, that in matters of faith and morals, speaking as the Head of the Church, the Pope's decisions are infallible and stand forever. The decision made a tremendous noise at the time of its promulgation, creating no end of discussion, but passed into history without further ado, and is accepted today amicably.

For our next position find on the map the figure 24. It is in a loggia on the south side of the Court of San Damaso, where we shall see the Pope blessing pilgrims.

Position 24. "The blessing of Almighty God"
—the Holy Father blessing humble
pilgrims

Along the walls of the loggia the pilgrims are kneeling in a long line where they have been placed by the attendants. They are Hungarians, a people of the liveliest and most passionate faith in religion. They have made a long journey to see the Head of the Church and to express their devotion to him. Their peasant garments are marked with the stains of a long journey, their peasant hands bear the marks of toil. They carry packages of pious objects, such as rosaries, medals and crucifixes, which are to be blessed by the Pope and then carried to their relatives and friends at home.

It is impossible to describe the joy of these people at the sight of their Pontiff. This man in white is for them the living sum of their faith, the descendant of the long line of pontiffs from St. Peter, who received from the Lord the gift of the keys and the duty of caring for the lambs of the flock. He is fulfilling this duty now in his lavish blessings. All their lives long they will treasure his smile,

his benign aspect, his words of congratulation and praise, and transmit them in oft-told description as a rich legacy to their children and grandchildren. There are ten million Catholics in Hungary, and over thirty millions in Austria and Hungary together. The Pope does not address these pilgrims in their own tongue, as he does not know the language; but as His Holiness walks down the line he utters little phrases of compliment and affection in Italian, translated by the leaders of the pilgrims. Usually these leaders are ladies of rank. Monsignore Bisleti (whom we see at the left), has witnessed these receptions thousands of times, and has seen the people of every race on earth, from the most civilized to the blacks of Africa, kneel before the Pontiff with such deep joy and profound tenderness that tears and sobs often accompanied the presentation. The source of this deep feeling is not in the circumstances of the audience, which are not remarkable, but in the abiding faith of the pilgrims, who recognize the Pope as the Vicar of Christ on earth, holding the keys of the kingdom in his powerful hands.

Our next position is in another loggia at the side of the Court of San Damaso, through

which the Pope is just returning to his apartments. The number 25 on the map gives the place where we are to stand.

**Position 25. His Holiness Pope Pius X with
members of his household, passing
through a loggia of the Vatican**

We now see a picturesque procession passing along the loggia; the Pope in his garments of snowy white, his pectoral cross with golden chain, his cincture or sash of white silk embroidered and fringed with gold. At the left is Monsignore Bisleti. Usually the Popes have made such little journeys in a state chair. Pius X prefers to walk, dispensing with the old etiquette in this as in other instances.

It is still required of the Cardinals that they travel about Rome only in carriages of fine shape drawn by good horses. To enjoy the pleasure of a stroll on foot they must drive outside the city walls. So rigidly is this rule carried out that a story is told of the American Cardinal Gibbons being courteously reminded that during his stay in Rome he must make his public appearances only in a carriage. The Cardinal in his home city goes about the

streets like any other citizen, in summer arrayed in a very plain black "duster" and a brown straw hat, stops to chat with his old neighbors, pets the children, discusses the weather with the policeman on the beat, and otherwise comports himself like a citizen of the Republic. It is just a difference of method, and perhaps of racial temperament. The American in possession of power cares very little about the formal expression of it. He has it and uses it, that's enough; while the Latin and Oriental races must invent costume, pomp, ritual, to express the sense of power and the dignity of office. Pius X was born a peasant and trained to practical life: Evidently he looks upon his elevation from poor student to Pope, through such dignities as the See of Mantua and the Patriarchate of Venice, as due to no qualities of his own, but rather to the will of Providence. Therefore he is willing to dispense with the signs and symbols of grandeur as far as possible.

We are now to see him seated on his throne of state. Find the figure 26 on the map, which locates us near the throne-room of the Pontiff.

Position 26. Pope Pius X bestowing his benediction as Supreme Pontiff, from his throne in the Vatican

The temporary throne-room is in the near neighborhood of the usual throne-room which we saw a few minutes ago. The throne has been placed in position, and behind it hangs a rich tapestry.

Here is a vivid description of a private audience at which an American gentleman and his wife assisted:—"The guests invited to the audience with ourselves are only five in number, all gentlemen of distinction. One of them stands a little in advance of the others, noticeable by his gloved hands. All the others are ungloved like ourselves according to the Vatican etiquette. The lavender gloves of this gentleman are hardly more conspicuous than the distinction of his manner, the marble-like calm of his features, the perfect ease with which he speaks, listens, moves about. He is a prince of the blood royal somewhere, not a Catholic, who has come to pay his respects to the most ancient line of kings in Europe. In a few minutes the door opens and the usual procession enters, last of all the Pope in his

robes of snow. He has added to his costume a lace surplice, a cape of red silk and a stole of the richest embroidery. Before he sits, the prince of the blood advances and kisses his hand. Then Pius takes his chair and the two chat in easy fashion in Italian which the foreigner speaks with the ease of a native. After a moment the prince presents his four companions in turn, and they kneel at the feet of the Pontiff. They are Catholics, full of veneration for their aged leader. In spite of his white hair and his pallor, Pius X does not look old at this moment. His smiling face is full of vigor and the joy of life. He speaks with animation to the little group for a time, and then laughingly points to us. "These are Americans," he says to the prince of the blood royal, and the courtly group acknowledge the informal introduction with profound bows. America has become at last a great name to the European leaders of the more serious type. We advance to greet the Pontiff with beating hearts. It is a father welcoming his children, not a king receiving homage from his subjects. and yet we are nervous as if going through the ordeal of a presentation at Windsor with its terrific array of princes and nobles and sphinx-faced attendants. How can the prince of the

blood royal look so composed through such a scene? He has been passing through such ordeals from babyhood, has lived in the atmosphere of ceremony, and has seen the great at close range until they were great no longer in his mind. And here we are, looking at last into the kindly face of Pius X and answering his questions in broken Italian. Why do we feel tremulous? It is only an old man in beautiful and wonderful robes talking to us as a good father might. It was he who said to an enthusiastic delegation that could not recover from their emotion: 'My dear people, your kindness towards me gives me much pleasure; but you must not forget that I am only a poor man, and that Jesus Christ is all.' It is difficult to say just what causes this emotion. Perhaps it is too complex in its sources to be analyzed. While the old monarchies are passing away with the old order, the Pope remains. He seems to be like the man of prophecy, destined to survive all changes and dynasties; for Christ said to Peter: 'Thou art Peter, and upon this rock I will build my Church, and the gates of hell shall not prevail against it.' It is a curious phenomenon, worth anyone's consideration, that while the Pope's externals of power

crumble and his very palaces decay and the world shifts about him like quicksand, yet his feet remain fixed upon the hills of the Eternal City, as if it had been decreed that one principle of society, one form of government, one great ruler, should be everlasting on earth, as a surety for the ideas themselves.

"Pius X is very kind to us, asks us kindly questions, blesses the pious objects we have brought in quantity; and then the audience is brought to a close with a blessing for the prince of the blood, his party, and the plain republicans."

The costume of the Pope on this occasion is different from usual. The zuchetto and robe are white as a matter of course, but the cape and stole are of red. So is the upholstery of the throne. Red is a symbolic color, signifying the power of the Holy Ghost, readiness for martyrdom, and royal power. Upon the shoe or slipper worn by the Pope on the right foot a raised golden cross is embroidered.

Our next position is to be in the larger Court of the Belvedere, the more southern of the two great open spaces between the walls of the Vatican. Find on the map the figure 27 for our exact point of view, from which we

shall get a close look at some officers of the military guard of the Vatican, who perform within the palace the duty of watching over the life and safety of the inmates.

Position 27. Some of the Pope's faithful Gendarmes

This Court of the Belvedere is, we remember, the one nearest to the Church of St. Peter's. A smaller court with the same name is at the extreme north end of the Vatican palace, and we shall see it later.

The dashing officers standing before us have the usual military smartness in their handsome costumes, with all the chic of the Italian or Roman officer. It would appear that their duty is a light one, but as a matter of fact it is far more severe, because more delicate, than the duty of the ordinary civic police. The open house kept by the Pope enables the crank and the assassin to enter more easily than elsewhere; the thieves who haunt museums for rich plunder do not spare the Vatican with its wonderful art treasures; it is therefore no light responsibility which these men assume. The political turbulence of Europe has added very much to their responsibility. The rise of anarchism, the terrible political creed which

would abolish all social and political forms and blow up their leaders, has made the lives of monarchs most unsafe; and the anarchist has a particular hatred for the Pope, as the defender of a stable society. The Vatican gendarmes have to exercise an intelligent and sleepless vigilance within, while the Italian government keeps guard without over the territory adjacent to the palace. Between the two powers it has been possible to keep out the thief and the anarchist, to that extent that few or no outrages have taken place.

Our next position will be in the smaller Court of the Belvedere at the far northeast end of the palace. Find on the map the number 28, at which point we are to meet Cardinal Azevedo, Prefect of the Apostolic Palace.

**Position 28. His Eminence Cardinal Azevedo,
in the smaller Court of the Belvedere**

We were in the vicinity of this Court when viewing the beautiful Hall of Statues (Position 15), which is only a short distance away.

Cardinal Azevedo stands in the foreground. Until recently he was the Majordomo of the Vatican, a position of importance to which Monsignore Bisletti was promoted when Mon-

signore Azevedo was made Cardinal. In his present office His Eminence has the care of the papal palaces and buildings, a position of great importance and responsibility, as anyone can see by recalling their extent and the incalculable value of their contents. He is responsible for the administration and care of the priceless Vatican Library, which is being opened more and more to scholars and students; also of the famous Gallery of Inscriptions which occupies the east side of the palace and contains hundreds of ancient marbles carved with various inscriptions; and again of the Hall of Statues, together with many smaller departments of art and literature scattered about the palace. Remark the beauty of the court in which he stands, the exquisite fountain, the graceful columns, the tiling of the pavement. The study of it would take a volume by itself; and when we reflect that every inch of this building has high artistic or historical or literary value, it becomes apparent that the Vatican is not a mere palace, or a government office, but rather a treasure-house of human society and human achievement, where men may study the heights attained by human genius. Cardinal Azevedo carries

upon his shoulders the safety and preservation of the world's greatest museum.

Our next position is to be in the famous Vatican Garden, where we are to see the Pontiff in his hours of ease. Consult Map I once more. Not far from the Court of the Belvedere, in the northwest corner of the Vatican, a door opens directly on the Vialone Belvedere, an avenue running along the entire west wall of the palace. It can easily be seen on the map. From it paths and drives branch out in all directions through the gardens. If we recall or repeat our outlook over the gardens from Position 9, up above St. Peter's dome, we shall understand exactly where our next standpoint is to be. It is located for us by the figure 29 near the northwest (upper left) corner of Map I. As that map clearly shows, we shall be standing in a wooded part of the garden, looking southwest along a straight path.

Position 29. The Beloved Pius X taking a walk in the gardens of the Vatican

It looks as if we might be a long distance from the city. A broad expanse of the garden, as we know, does lie between us and the great

palace off at our left. St. Peter's also is too far toward the southeast to be in range at the moment, even if this tall hedge and the embowering trees did not cut off all distant view.

The public in general are not allowed to wander freely through this part of the palace grounds, the intention being to reserve here an opportunity for the Head of the Church to find perfect rest and quiet, out-of-door recreation. It is by reason of special, exceptional privilege that we are permitted now to meet His Holiness, face to face, while he is taking a morning walk.

The young priest accompanying the Pope is Monsignor Pescini, one of his two chaplains. Their office is to assist the Pope at his ordinary functions, since there is a particular ritual for the Pontiff both in his private and his public functions of State. There is in addition a preacher whose duty it is to expound the Gospel and the duties of religion to the Pope and the members of his court; and also a confessor, usually a venerable monk, before whom he must kneel as a child of Adam and open his soul like the humblest of men.

Our next position is not far from the present spot, a little south (left) of the farther end

of this long path. The map shows it plainly, near the far west end of the garden, where the Grotto of Lourdes stands. Our position is marked by the number 30, which indicates a point directly in front of the grotto.

**Position 30. The world-famous Grotto of
Lourdes, reproduced in the papal gardens**

What we see before us is a fine reproduction of an actual scene in the village of Lourdes, southwestern France, where there is a shrine of the Blessed Virgin known to the world as the shrine of Our Lady of Lourdes. The story is that a little girl named Bernadette Soubirous some sixty years ago saw a vision of the Blessed Virgin in a rocky cave not far from the village of Lourdes. The news of her repeated visions of the Blessed Virgin at this spot led to an investigation, then to popular favor, and finally to the formation of a shrine. Where the Virgin stood in the vision a little stream burst forth which has not ceased to flow from that time on; in a basin at the foot of the rocks a pool has been made, in which the sick are bathed; and as a result, thousands of miracles have taken place at the shrine. Many wonderful cures of physical and mental disease are admitted by the learned who have

made a study of the phenomena, although they do not admit that the cures are miraculous. The guardians of the shrine have established a bureau which examines the condition of patients seeking a cure, at their arrival and at their departure; and the results have been carefully tabulated and presented to the general public. The popularity of the shrine brings to it thousands of pilgrims annually, yet the French Government, which is opposed to these manifestations, has often threatened to close the place and prohibit pilgrims from visiting it. Bernadette Soubirous, the little girl who founded the shrine, lived many years as a simple nun in the convent at Lourdes, and died at middle age after a blameless and simple life. Catholics the world over have a great fondness for this shrine; the water of its perpetual spring is in constant demand everywhere, and even in foreign lands effects most startling cures. Leo XIII erected this imitation of Lourdes, and often came here to offer his devotions, kneeling humbly before the statue of the Blessed Virgin like the people we see before us. A medallion of the Pontiff is visible at the left over the arch, the eagle eye and nose being as prominent in the profile as in real life. He also built in this vicinity a

casino, which stands at some distance back of our present position.

A beautiful church is built over the grotto here. The stone balustrade which we see now above the cavern marks the edge of a level terrace in front of the church. That terrace offers a good place to view the old Casino of Pope Leo, therefore our next position will be on that higher level. Find the number 31 on the map, where the red lines tell we are to be looking southward. The Vatican will be at our left.

**Position 31. The villa in the Vatican gardens
where the late Pope Leo XIII used
to spend the summer**

The Vatican Garden is divided into three sections, as map 1 shows and as we saw distinctly from the dome, when we were at Position 9. The first part is a thick wood in which stands a villa easily reached by broad paths from the Vialone Belvedere, the path running along the west wall of the Vatican. The second part is an open space north of the first part, laid out in fanciful plots ornamented with all kinds of flowering shrubs. The third lies west of these two sections, forming a

miniature wilderness in itself. We saw the Pope and Monsignore Pescini in one of its quiet recesses. In this region Leo XIII built his Casino now before us as we stand on the terrace above the grotto.

The building of this little villa illustrated perfectly the fashion in which the palace of the Vatican grew to its present proportions. At first the Vatican was small enough, until successive Popes began to erect buildings for different purposes at easy distances from the palace; then those were joined by colonnades or galleries or other buildings, until they became parts of the main structure. In this way was built the Hall of Statues, which at one time was a summer house of a Pope. Thus Leo built this casino (or "little cottage"), in this bit of forest. Pope Leo in his old age got tired of the imprisonment of the Vatican. He could not very well break the law and tradition laid down by Pius IX and his advisers, that the Pope should not go forth into Rome and Italy until his rights were restored. It was certainly in his power to do so—to go over to his summer residence of Castel Gandolfo for a change of scene and air; but to take the law in his own hands would have invited other troubles, for which he was not prepared.

Therefore he built this villa, and took up his abode here when he felt the need of a change. In this lovely seclusion he could for a time shake off the cares of office. Observe the avenue at the left. Just such avenues cross and recross each other in all parts of the garden. Some are shut in by partitions of box and laurel, high as groves of oak. Others are lined with orange-trees cut into hedges, in which fruit and blossoms give a delightful contrast to the deep green of the foliage. A hermit might live here in perfect silence, so restful is everything, so little invaded by the coarse loudness of the crowd. It is with pleasure that the Pope escapes to it after his laborious routine at the palace.

Our next position is on a path called the Viale del Pilone, which we saw from the dome in Number 9. Find on the Map number 32, and remember that we are to be facing nearly southward.

**Position 32. His Holiness Pope Pius X in the
Vatican Garden. St. Peter's in the distance**

This offers a characteristic view of the Pontiff. He is wearing over his white soutane or cassock a red cloak with a cape, and carries in

his hand the clerical hat with band and tassels of gold. We can see that he is not tall. His face has the homely, kindly look of the father of the family, and it is the indication of his simple, benignant nature, unspoiled by the dazzling honors that have pursued him all his life. His family were peasants, and still follow humble avocations in northern Italy; though he is now a monarch, and noted among monarchs as the most respected and beloved by his people.

Mark the dome behind him. To see these two in juxtaposition is significant and worth remembering; for the great Church is typified in that monument raised by Michelangelo, and to the faithful the living Pope is the human sum of the Church. The secret of the Pope's lofty position in the world lies in the devotion of the two hundred and fifty millions of people who call him their leader. In the Middle Ages the Pope was by the political circumstances of those times the arbiter of the nations, the king of kings, the Father of Christendom; he had a temporal kingdom and an army; and, at the reunions of kings, monarchs were glad to hold his stirrup and lead his horse by the bridle rein, both from affection and from faith. Now all that earthly glory and pomp have

passed away, yet his power remains unchanged. He is still the Father of the Faithful, the infallible teacher, the supreme legislator for the Church, the beloved leader of bishops, priests and people. His lightest word is respected and obeyed. Although Napoleon could imprison him in 1809, as did the French Republic earlier, no power would venture on that measure today, when the news of the event could reach every country on earth. Even the Sultan treats with him and sends him gifts.

Although Pius X appears so modest and benevolently unassuming, we must remember that his training and association have been royal. He has sat for twenty years at the table of kings and dealt with the keenest statesmen of Italy; he enjoyed the confidence of Leo XIII in most delicate matters, and had relations with the Italian King. He has touched the highest point of greatness, and yet remains what we see him at this moment, a simple Italian priest, so thoroughly human that no success could ever spoil him.

Our next position is indicated on the map by the figure 33, at a point a few rods farther along this same avenue. The red lines tell us

that we shall turn and look across a part of the garden which is now at our left, seeing a part of the palace beyond. From that point we shall overlook an open space of the Vatican garden and take in the northwest corner of the palace.

Position 33. Northwest corner of the Vatican from the garden

We are almost directly opposite to the northwest end of the palace. The wall which rises above the foliage, its gray sides pierced by windows, is a part of the palace devoted to the library. The famous corridor, one-fifth of a mile long (Position 13), is in the story below the one which is now in sight. When the Pope comes out here for his daily drive or walk he passes through this section of the long corridor, having crossed from the southeast side, to arrive at the entrance to the garden, which is located in that dome-covered projection standing at the end of the row of upper windows. The part which towers over all in the background looks down upon the garden of the Pigna which we shall presently visit.

Two American students were wandering about this region one afternoon in the year 1877, at a time when the air was full of rumors concerning the approaching

death of Pope Pius IX and his probable successor. The students encountered two Cardinals taking the air. "Take note of the frail Cardinal," said one, "for the current of opinion holds that this man, Cardinal Pecci, will be the next Pope." Naturally the two young men could not see enough of the *papabile*, as a likely candidate is designated by the Italians. They saw a frail figure, of wonderful dignity, with snow-white hair and pallid, hawk-like face, lit by keen, dark eyes. They said to each other that it would be a mistake to elect a man on the verge of the grave, even if his mind and ability were far beyond the average. That apparently feeble Cardinal did become Pope Leo XIII, lived a quarter of a century longer, ruled with immense success and with tremendous power, and died at the remarkable age of ninety odd, after having divided the attention of the world with men like Bismarck and Gladstone, both of whom he surpassed in the field of diplomacy!

Our next position will be at the north end of the Garden of the Pigna, within the palace near its northern end, which can easily be found on either map. Our position is indicated on Map 2 by the figure 34.

Position 34. The beloved Pope Pius X returning to the Vatican after a walk in the gardens

This is really a magnificent enclosure, although we can see very little of it because we stand so near that marble staircase. Above the staircase rises in fact the lofty arch which we saw above the roof of the long library wing when we were at Position 33.

We see the Pope just returning from his walk in the garden. He has given his red cloak to an attendant and his face is turned full upon us. As we get a still nearer view we mark the shrewdness, force and determination expressed alongside the benevolence which has always been his characteristic. He wept when elected Pope and would have declined the nomination but that the Cardinals appealed to his sense of duty; a close look of his strong and forceful countenance shows that he will make a determined and successful ruler. His whole bearing proves how securely power rests upon his shoulders.

Our next position is indicated on Map 2 by the figure 35, in one of the loggias nearer the Pope's private apartments at the other (south-east) end of the palace.

Position 35. Good Pius X who said "Remember that I am only a poor man and that Jesus Christ is all"

The Pope here shows fatigue, for his attitude is drooping and his firm features have relaxed. Yet the labors of the day are not over; the heavy responsibilities of his position will never end for him until death releases him from his great office. The higher the office the more imperious the service. It was philosophy as well as love which prompted Our Lord, when He washed the feet of His disciples and wiped them, to warn the simple souls that the greatest among them must be the servant of all the rest. This is the actual condition of every ruler. Underlings may take vacations and even forget responsibility, but the Chief is never free. This is especially true of the Pope, who cannot even resign unless failure of mind and body make a successor absolutely necessary. The Church in several instances suffered too severely from the existence of two Pontiffs in the world ever to run the risk of a similar misfortune again. In former times he was rarely but cautiously permitted to resign. In modern times the thing is not even discussed,

The Pope is the keystone of the Catholic arch, the very pivot of the wheel, and he must hold office until the end. The weariness of earth is on the face of Pius X at this moment. It is not an expression peculiar to him alone, since the humblest suffer from it as well as the greatest. It is interesting to see it, because it teaches us that no matter how high and enviable the position held by man, he may not escape the physical limitations of nature.

Our next and last view of the Pope is shown on Map 2 by the figure 36.

Position 36. Pope Pius X with magnificent papal crown and robes of State

The Pope, according to Catholic teaching, rules the Church at every moment; he is the supreme legislator and teacher. At certain times he is called upon to settle the terms of a doctrine over which there may have been centuries of discussion. At other times he presides at the grave councils of the whole Church, or at splendid ceremonies which represent the entire Church. For these grave moments there is a symbolic and traditional costume, handed down from the past, so dim in its tradition that it is not easy to say just

when it came into existence. Our last sight of Pius X is in this traditional and symbolic costume. He is standing on his throne clothed with the tiara and the cope, superb in their material and fashion and rich in their significance. The tiara is in reality three crowns, one above the other, said to symbolize his temporal kingdom, his religious kingdom and his universal authority. Writers differ on the point. At present the Pope has no temporal power except in the Vatican region, where he is regarded as a king, able to receive and to send forth ambassadors, and to deal with other countries as a monarch. The tiara remains as a witness of the power he wielded in earlier days. The cope is a purely religious vestment, worn by every priest at certain functions of the sanctuary. The embroidery on this one is beyond price for it has been worn by one Pope after another down the centuries. The stole is of the same fashion and value. The lace on the inner robe is of wonderful beauty. You can see that these robes are too long for the stature of the present Pope. In a function the white robes are drawn up under the cincture about the waist and the attendants hold back the flowing embroideries of the cope. The tiara is carried on a cushion by a page and is put on

at various points of the ceremony, only to be taken off almost immediately. The Supreme Pontiff is standing now in his splendid robes to bless the people over whom he has been called to rule, and we take our leave of him in that blessing.

How strangely the world of the present is united with the ashen world of the past! After this visit to the Vatican, with this sight of Pius X on his throne of the Fisherman, it seems only last year that Peter of Galilee ruled here; it seems only fitting that his successor should still be with us; it seems only proper and true that the present Pope should be of the same peasant blood as the first of the line. Men come and go but the institution remains, and its first characteristics are also its most prominent and enduring. The Pope of to-day rules a fairly peaceful flock in a rather peaceful world, simply and powerfully; the Pope of the Middle Ages ruled with pomp and splendor and a kind of terror, surrounded by an etiquette which awed the fierce spirits of that time; the Pope of the Imperial Age lived in the catacombs a short period and died in the amphitheatre.

And this thought brings up the personality

of one without whose providential concurrence one might say that this tremendous scene might never have been. Constantine the Great, under God, made it all possible. Honor to his memory! East of the Tiber in the region of the Capitoline Hill, amid the ruins of Trojan's Forum, are the broken columns of a basilica, in which Constantine announced the abolition of polytheism and the elevation of the Christian religion in its place. He was the ruler of the Empire by his victory over Maxentius, a former Emperor; he assembled in the basilica the members of the Roman Senate, a mere shadow of the great Senate of the past, and made his announcement.

"The senators listened to the words of the Emperor in sullen silence, for the patricians were attached to the old order of things and feared that any change would be to their disadvantage; but the people, a mighty throng, who had crowded into the basilica when the Emperor began speaking, listened with rapt faces; and when he concluded with the statement that the religion of the Crucified should henceforth and forever be that of the Roman Empire, the multitude burst into tumultuous shouts of joy, which continued for two hours, according to the ancient chronicle. But when the people caught sight of the bitter and con-

temptuous faces of the patricians, their joy turned to frenzied rage, and a terrible outburst of passion and revolution was only averted by Constantine, who beckoned the people to silence and then spoke as follows: 'To be a Christian one must desire to be one. To refuse admission to such a one, seeking it, would be a grave offense. To impose it upon anyone would also be blameworthy. This is the rule of truth. Those who do not imitate us shall not lose our good graces, while those who become Christians with us shall be our friends. The people fell silent, stirred by the wisdom of these words. And thus on that day the noble Constantine showed the wisdom of a sage and the tolerance of a saint. In the same breath he proclaimed Christianity as the religion of the State, and the right of every man to worship God according to his conscience.'

The world has gone through many changes of opinion since that great day, but the dictum of Constantine remains. Only the truth lives on in spite of change. Let us close our pilgrimage with the thought of the truly great Emperor. Like most great men he has not had justice done him. In the Christian world his statue should lead all the rest, for without him there would have been a longer struggle before

the Christian idea could have taken its place on the altar and routed the stone gods of paganism. He built the first basilica here on the Vatican Hill over the bones of St. Peter; he fashioned the first laws of toleration, and the first Christian laws; his code fixed in the common law the principles of progress, where before were only the principles of expediency; he established Christian morality; and, not the least by any means, he made the Eternal City truly eternal by leaving it to the everlasting Pope. As Tennyson sang:

“Thus God fulfils Himself in many ways.”

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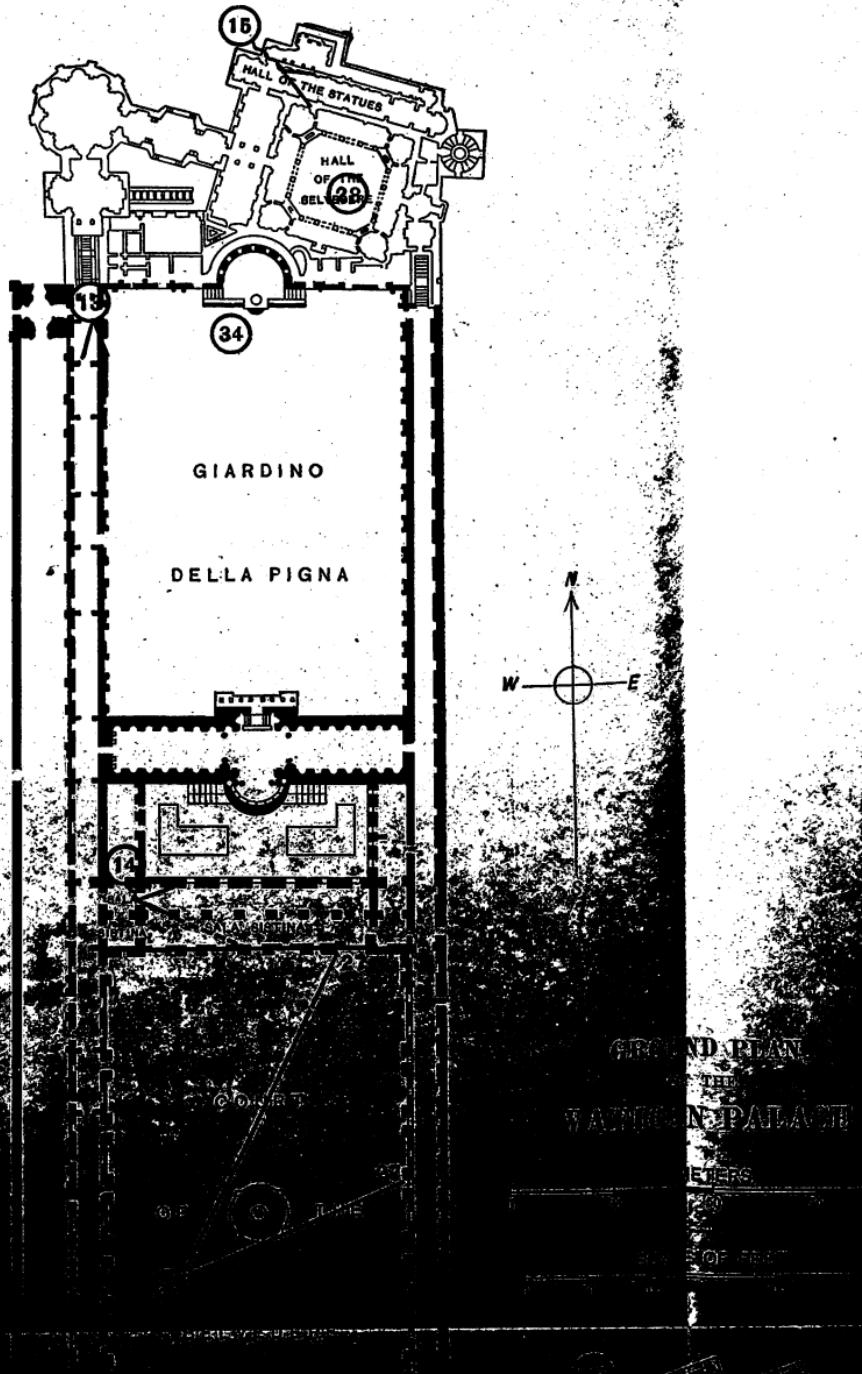
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VATICAN TOUR, MAP 2.



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